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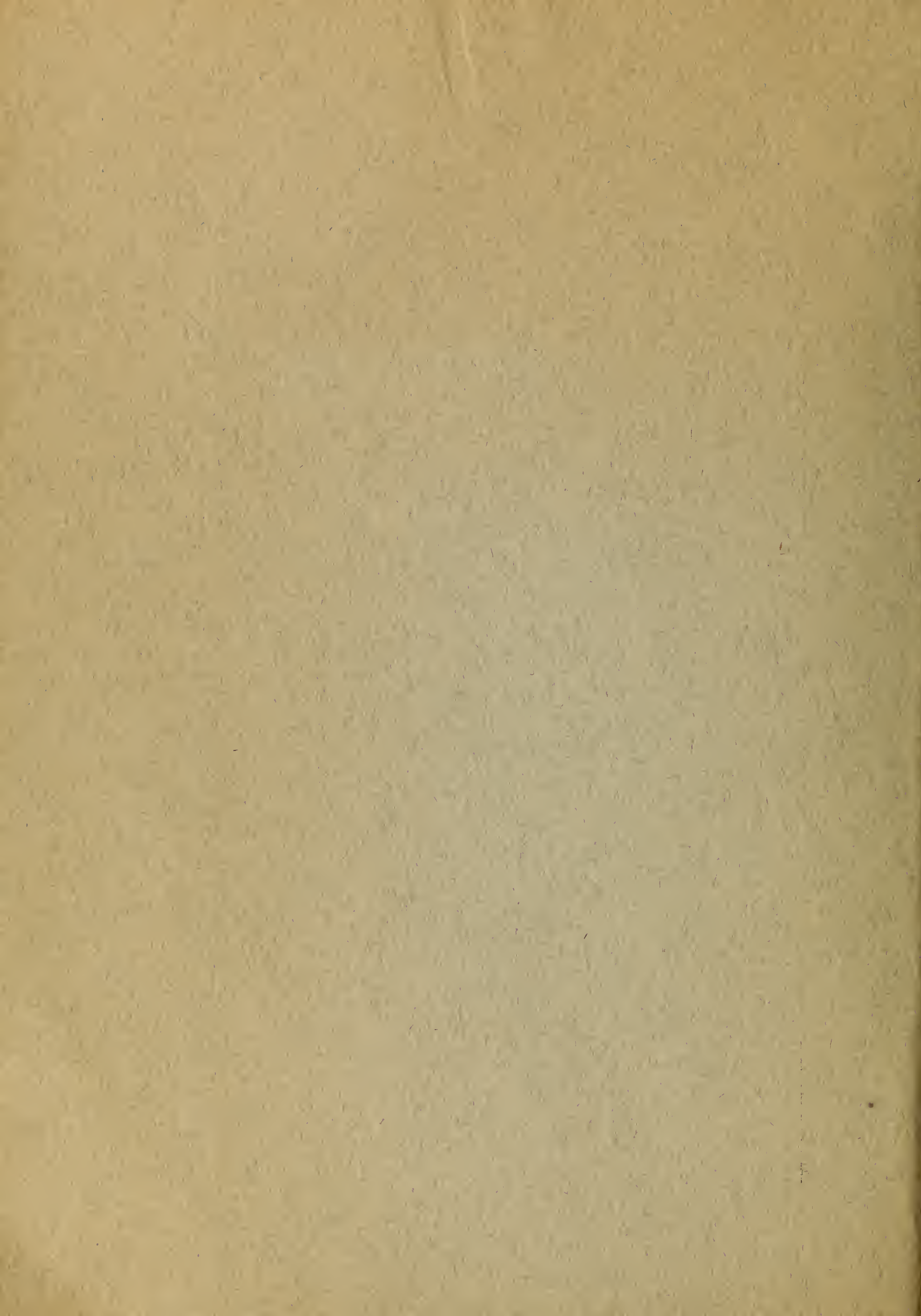
SINGING

BY

LUIGI LABLACHE



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Music

COMPLETE METHOD OF SINGING

A RATIONAL ANALYSIS OF THE PRINCIPLES FOR
DEVELOPING THE VOICE AND RENDERING IT FLEXIBLE
TOGETHER WITH PROGRESSIVE VOCALIZING EXERCISES

BY

LUIGI LABLACHE



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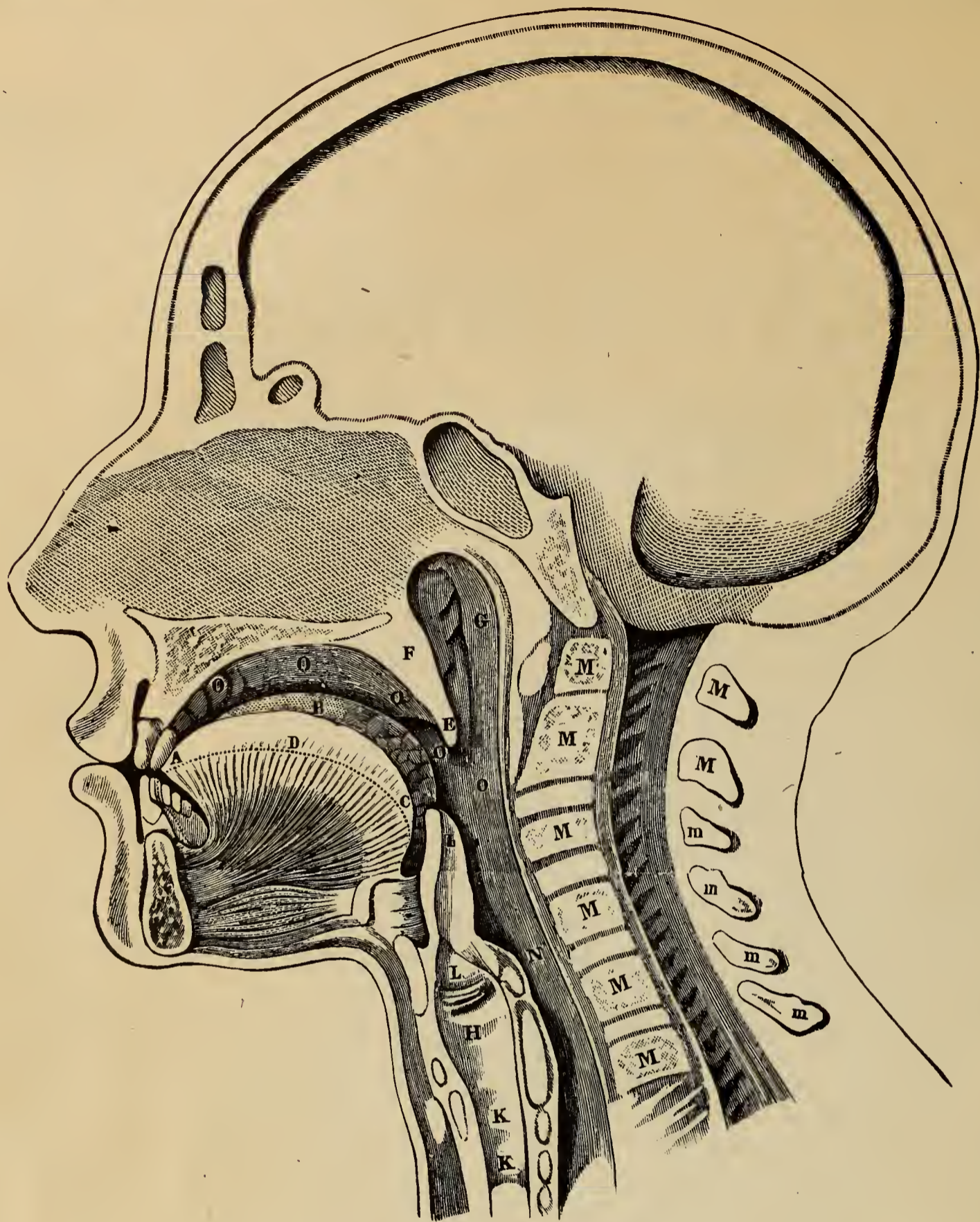
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MUSIC
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Parts of the Mouth and Throat brought into action in the Cultivation of the Human Voice.



This Plate represents all the parts of the mouth and of the throat which are brought into action in the cultivation and development of the human voice. When the mouth is shut, the tongue takes the shape of A, B, C. E is the uvula; F, the soft palate; G, the passage which communicates with the nose; H, the larynx; I, the Epiglottis; K, the Windpipe; L, the Glottis, or opening of the Larynx, passing through which the breath in ascending from the lungs, produces the vocal sounds; M, the cervical vertebræ; N, the cavity of the throat; O, the cavity of the mouth.

The windpipe has a natural elevation and depression, and therefore gives the larynx a movement either downward towards N, the cavity of the throat, or upwards towards O, the cavity of the mouth. In producing the grave sounds, the windpipe, K, descending, the larynx, H, is inclined towards the cavity of the throat, N; and in passing from the grave to the acute sounds, the windpipe gradually ascending, raises the larynx, which then inclines towards the cavity of the mouth, O; and this is the cause of those sounds to which the name of "head voice" is given. During this action, the interior muscles of the larynx dilate or contract; in dilating they produce the grave, and in contracting the acute sounds.

The elastic action of the muscles gives the glottis the power of forming itself into a variety of spaces, and as every sound requires a particular space in which to be produced, so from these various spaces are derived all the sounds of the voice. But the quality of

the voice is shown by the position of the vocal organs in the throat, as I have before observed.

In pronouncing the open sound of the Italian *a*, the mouth has a pleasant, smiling appearance. The tongue lies flat, as A, D, C. The soft palate, F, and the uvula, E, stretch towards G, the passage communicating with the nose, and thus form a space sufficiently large to allow the sound to pass through it quite freely, and with a capability of expansion. This is the only position proper for practice; all others produce injurious effects and bad habits, of which I will mention the following:—

1st. The projection of the lips, as in pronouncing the vowel *o*. This position, by compressing the muscles of the throat, prevents a free expansion of the sound, which, consequently, is thick in quality, and deficient in power of vibration.

2d, Too much lateral extension of the lips, produces a weak quality of sound, because in this position the muscles of the throat become stiff, and therefore the sound has but little power of vibration, and no capability of expansion.

3d. To close the teeth too much, produces an effect almost similar to that caused by shutting the mouth. The whole space, therefore, becoming contracted, the tongue curving itself nearly as A, B, C, in the plate, and the soft palate and uvula descending, the sound is no longer able to issue freely, but introducing itself into the passage, G, which communicates with the nose, it becomes in consequence, nasal

LABLACHE'S METHOD OF SINGING.

CHAPTER I.

OF THE STUDY OF SINGING.

THE study of singing can be undertaken, before that age at which the voice is generally supposed to change, without any danger to the health or to the voice. But, *during the period of transition*, it is necessary either to interrupt the exercises altogether, or to sing only very moderately, and entirely abandon the employment of sounds extremely high or low. The skilful and conscientious teacher must determine the best course for the interest of the pupil intrusted to his care.

There are three things to consider in the art of singing; — First, sentiment; second, voice; third, execution. Sentiment and voice are chiefly the gift of nature. Study can develop and strengthen them, but it cannot give them to one who is entirely destitute of them. Execution can be acquired and perfected, with more or less labor, according to the aptness of the individual.

As before singing well it is necessary to sing in some manner, we shall have to occupy ourselves, at first, with the voice and with its mechanism. We shall afterwards speak of musical sentiment, and of the proper means for developing it.

CHAPTER II.

OF THE VOICE. AND OF ITS FORMATION IN GENERAL.

WHAT is called the voice is the sound which human beings have the faculty of producing with their own organs. The lungs and the larynx are the principal agents of it; but it is modified by the co-operation of the maxillary sinuses, the nasal cavities, and the frontal sinuses. The greater or less opening of the upper extremity of the larynx, called the glottis, produce sounds more or less grave. The purity of the voice depends upon the exact relation which there should be between the degree of opening of the glottis, and the degree of elevation of the sound which it is desired to produce.

What is called talent for singing consists then principally in the aptness to seize this relation, and in the promptness with which this organ can articulate the sounds which the mind has conceived.

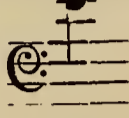
DIVISION OF THE VOICE.

The compass of sounds formed by the human voice, may be presented by the following scale: —

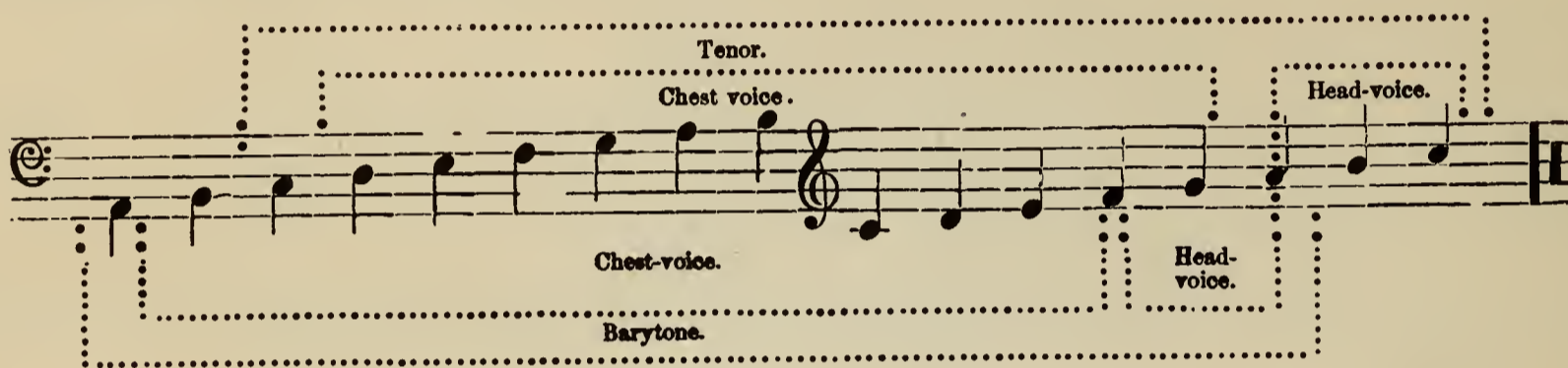
The diagram illustrates the vocal range of the human voice, divided into three parts. The top part, labeled '3 Soprano', '2 Mezzo Soprano', and '1 Contralto', shows a scale of notes starting from a middle C and ascending. The bottom part, labeled '1 Bass', '2 Contralto or Baritone', and '3 Tenor', shows a scale of notes starting from a middle C and descending. The notes are connected by a dotted line, indicating the continuous range of the human voice.

This scale is formed, as may be seen, by six kinds of voice;—three male, (Bass, Concordant or Barytone and Tenor) and three female, (Contralto, Mezzo-Soprano, and Soprano). It may be observed that No's. 1, 2, and 3, of the female voice, correspond to Nos. 1, 2, and 3, of the male voice, at the distance of one octave above; thus the Contralto has the same compass as the Bass, and so on.

OF THE REGISTERS OF THE VOICE.

Men have the faculty of forming two series of sounds, which are called registers of the voice. The first series commences with the lowest note of the voice, and extends for the Bass as far as  and is called the Chest-register. Above this sound would begin another series, which would be called the Head-register; but the Bass voice has such a force, in its Chest-register, that it is almost impossible to well unite or equalize these two qualities of sounds. Hence the use of sounds of the Head-register has been discarded in this kind of voice.

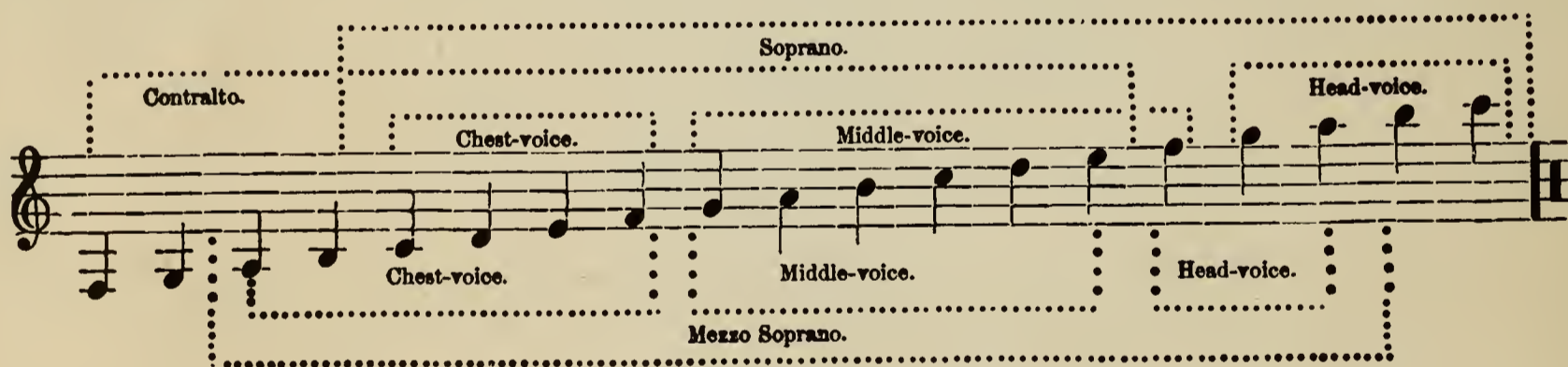
Barytone and Tenor voices, which are softer and more flexible, can make use of the two registers and these are distributed in the following manner.



The female voice is divided into three series of sounds, or registers; the Chest, Medium, and Head-registers. The Contralto voice, which is the Bass of the female voice, rarely employs the Head-register.

This voice varies in its capacities with almost every individual; hence it is impossible to fix the limits of its registers precisely.

The Mezzo-Soprano and the Soprano, divide their sounds in the following manner.



CHAPTER III.

OF THE MANNER OF EXERCISING THE VOICE.

EXPERIENCE has shown, that, in order to form the voice and equalize it, the pupil should sing much on the vowel sound *â*, and a little also, but at a later period, on the sound *â.†* This is called vocalizing.

Vocalizing, by laying bare, so to speak, all the faults of the voice, which would be in part disguised by the employment of words, becomes for this reason the most efficacious means of combatting them.

The conditions of good vocalizing are, first, to know how to hold the mouth well; second, to breathe well; third, to form and send forth the sounds of the different registers; fourth, to pass insensibly from the sounds

* *â*, as in *far*.

† *â*, as in *fate*.

of one register to those of another; fifth, to attack and connect sounds for forming successions. We proceed to devote a special section to the analysis of each of these conditions.

ON THE POSITION OF THE MOUTH.

The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the forefinger.

The jaws should not remain always perpendicular one over the other, (as has been wrongly said,) but in the position which is most natural for the conformation of the pupil's mouth.

The tongue should be suspended, and placed in such a manner as to leave the greatest possible open space

ON THE RESPIRATION.

A long and easy breathing is one of the most essential qualities for the singer. Hence we persuade the pupil to practise holding his breath for a long time, even without singing. In order to take in the breath, he should be careful to make the chest rise and swell as much as possible. He should remain in this position as long as he can, and then he should let the breath flow out very slowly, until his chest has regained its natural position. Afterwards he should begin again, observing that the mouth is moderately open, as well in drawing in the air, as in pressing it out again. By this exercise, lungs of a moderate capacity will become able to furnish a well-pitched sound which will last from eighteen to twenty seconds

TO FORM SOUNDS OF DIFFERENT REGISTERS.

The sounds of the Chest-register should be produced by sending forth the breath freely, and in such a manner as not to strike against any part of the mouth on its passage; the least rubbing against the glands destroys the vibrating quality of the tone. Females will obtain them more easily by keeping the mouth a little rounded.

The Medium sounds are produced by directing the breath against the upper teeth.

The Head sounds are made by directing the breath entirely towards the frontal sinuses.

There are two faults to be avoided in the delivery of the voice;—first, the guttural sound; second, the nasal sound. The first proceeds from the fact that the tongue is too much pressed backwards, and against the lower part of the mouth. It may be avoided by pushing the tongue forward a little, and keeping it suspended. The second is because the breath is forced into the cavities of the nose. With attention, beginners who may have a tendency to this, will be able to avoid it easily; but, in order to eradicate it with persons with whom it is a habit of long standing, there is no other means than that of making them vocalize at first upon the vowel \bar{o} , then upon \bar{a} and upon \bar{a} , holding the nose pinched in such a manner that the breath cannot pass at all. This expedient is the only one the efficaciousness of which has been proved to us by experience; we point it out without fear of ridicule, persuaded, as we are, that when the pupil shall have become able to send forth his voice in this manner, the fault will have disappeared entirely. Observe only this, that one should not attempt to sing with words in this manner; it is quite impossible.

Every sound ought to be uttered without feeling or groping about for it. Many persons, when they are required to sound Do, are disposed to strike La or Si, and then lead the voice rapidly up to the required Do. This occurs frequently in striking notes which are pretty high. It is a fault which must be carefully avoided.

We must also avoid commencing a sound, by preceding it with a kind of preparation, which may be expressed by *um*.

When one finishes a sound without having exhausted all the breath, it is necessary to use care to stop the remaining breath very gently, and not to fling it out with a kind of expiration very disagreeable to hear. We should equally avoid shutting the mouth as soon as the sound is finished.

EXERCISE I.

FOR THE
MALE VOICE

This exercise should be performed by forming the sounds, according to the principles given above, and breathing on each rest.

For Barytone and Mezzo-Soprano voices, this exercise should be commenced a third lower; and for Contralto and Bass voices, it should be transposed a fourth.

OF THE MANNER OF UNITING SOUNDS OF DIFFERENT REGISTERS

The two registers of the male voice frequently afford unequal sounds, which would produce a very disagreeable effect, if the ability to unite them could not be attained by study. The highest tones of the chest are very strong, by the very effort which they require, while the first head-tones are very soft and often feeble. Hence it is necessary to apply one's self to strengthening the latter, and softening the former. As our organs permit us to produce the extreme sounds of one register, in the next register, the best means of uniting the two kinds of sounds, is to begin by making a single sound pass from the chest-register to the head-register, and vice versa.

EXERCISES FOR UNITING THE CHEST-VOICE WITH THE HEAD-VOICE.

The letter C indicates the Chest-voice, and the letter H indicates the Head-voice.

To facilitate the reading for amateurs, we have written all the exercises in the treble clef, though for male voices this manner of writing is not regular.

EXERCISE II.

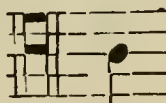
FOR THE
MALE VOICE.

* Men who have Tenor voices will do well to exercise themselves in singing the entire scale from the chest-voice

EXERCISE III

FOR THE
MALE VOICE.

Tenor voices can form a kind of sound which is called *mixed*, because it combines the vibrating quality of the chest-sounds with the softness of the head-sounds.

It is very difficult to fix the upward and downward limits of this kind of voice. We have heard Tenors who, in descending scales, prolonged it even to  and only regained the chest-sound at the lower G.

This aided them admirably in making the difference of sound, existing between the chest and head-registers, disappear.

Hence we urge Tenor pupils to exercise this kind of voice in its whole extent. As for the means to be employed, they can only be pointed out by the verbal instruction of the professor. We shall merely recommend to them to guard themselves against the habit of the guttural sound, which is easily contracted in the use of the mixed voice.

EXERCISE IV

FOR THE
MIXED VOICE

Although female voices have in fact three registers in the compass of their voice, the passage from the medium to the head-voice offers but little difficulty to them. They should, above all, direct their attention to the union of the chest-register and the medium-register. The difficulty to be overcome is the same which men experience, and the means to be employed are identical, namely, weakening the high sounds of the chest, and strengthening the first tones of the medium.

EXERCISES FOR UNITING THE CHEST-VOICE WITH THE MEDIUM-VOICE

There are many female voices which experience almost no difficulty in changing the register; these are generally those which have not great power. It is for the master to distinguish who need to perform these exercises, and who can do without them.

The letter C indicates the chest-voice, and M the medium-voice.

EXERCISE V.
FOR THE FEMALE VOICE.

C M C C M C C M C C M C

EXERCISE VI. FOR THE FEMALE VOICE.

C..... M C..... C..... M C..... C.... M..... C..... C.... M..... C..... C M..... C

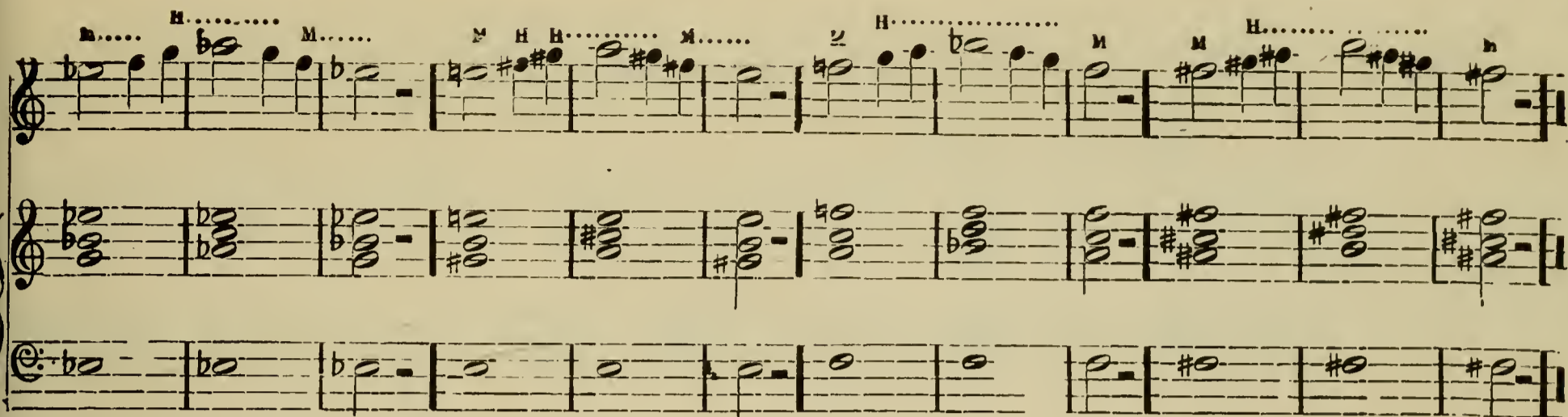
As the head-tones with females are stronger than the medium-tones, in order to unite these two registers they must follow a process the reverse of the preceding; that is to say, they must strengthen as much as possible the last medium-tones, and soften the first head-tones.

EXERCISES FOR UNITING THE MEDIUM-VOICE WITH THE HEAD-VOICE.

The letter M indicates the medium-voice, and H the head-voice.

EXERCISE VII
FOR THE FEMALE VOICE.

M..... H M..... M..... H.... M..... M.... H..... M.....



These exercises ought to be sung very slowly at first, and in proportion as the pupil shall acquire facility in passing from one register to the other, he can accelerate the movement.

It is to be observed that in singing scales of a certain quickness, the voice should not be changed on the first tone of a register; but the use of that register, in which the singer finds himself, should be prolonged as much as can be done without injury to the quality of the sounds.

These instructions are applicable to Tenor and Soprano, Barytone and Mezzo-Soprano voices. For the two last named voices, the master will select among the exercises those which are within the limits of their respective registers.

We have already said that for Bass voices the union of the two registers is almost impossible. Hence it is unnecessary for them to dwell upon exercises only made for attaining this end.

As for Contralto voices, they are so varied in their capacities that it is impossible to prescribe general studies for them. At the same time, the greatest part of them ought to perform these exercises, for uniting the chest voice with the medium-voice, these two registers being almost always well defined.

TO ATTACK AND TO CONNECT SOUNDS.

Sounds which should form connected successions, as diatonic and other scales, ought to be attacked boldly and connected, without sliding, (save in the case of Portamento, of which we shall speak at a later period.)

We should pass suddenly from one to the other, but without giving to each of them an impact of the chest or of the throat, which would make the singing resemble the manner of playing on the piano of one who should strike all the keys successively with the same finger. The chin, the lips, and the tongue, should remain entirely motionless.

The articulation of the sounds should be formed by the throat alone.

EXERCISES FOR CONNECTING SOUNDS.

The master must take care to transpose these exercises into the keys which are suitable for the different voices which are under his care, and to limit or extend them according to the capacities of each voice. But we recommend to him to insist on the time of the measure, and never permit the pupil to hasten or retard the movement when it has been once given. This is the only means of governing the voice, or, as the Italians call it, *fermar la voce*.

In performing these exercises the pupil should breathe only on the rests.

In the first three of the following exercises, the execution of the measure in sixteenths may be omitted at

MODERATO

Augment the force towards the end.

EXERCISE VIII.

The musical score for Exercise VIII is presented in a system of five systems, each containing three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in 4/4 time and begins with a 'MODERATO' tempo marking. The first system includes the instruction 'Augment the force towards the end.' The vocal line consists of a series of eighth-note runs that increase in range and complexity. The piano accompaniment provides harmonic support with chords and moving bass lines. The exercise concludes with a final cadence in the fifth system.

The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth and sixteenth notes. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment with chords and a bass line.

The second system of music consists of three staves, similar in structure to the first system, with a vocal line on top and piano accompaniment below.

The third system of music consists of three staves, continuing the musical exercise with a vocal line and piano accompaniment.

The fourth system of music consists of three staves, featuring a vocal line with eighth-note patterns and piano accompaniment.

The fifth system of music consists of three staves, concluding the page with a vocal line and piano accompaniment.

In this exercise more force must be given to the highest note. We have indicated this by the sign v.

EXERCISE IX.

The first system of Exercise IX consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It contains a sequence of eighth notes, with a 'v' (accent) placed below the highest note of each group. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part features chords and moving lines that support the vocal melody.

The second system continues the exercise with three staves. The vocal line (top) features eighth-note patterns with accents. The piano accompaniment (middle and bottom staves) includes chords and bass lines, with some flats appearing in the lower register.

The third system continues the exercise with three staves. The vocal line (top) features eighth-note patterns with accents. The piano accompaniment (middle and bottom staves) includes chords and bass lines, with some flats appearing in the lower register.

The fourth system continues the exercise with three staves. The vocal line (top) features eighth-note patterns with accents. The piano accompaniment (middle and bottom staves) includes chords and bass lines, with some flats appearing in the lower register.

The fifth system continues the exercise with three staves. The vocal line (top) features eighth-note patterns with accents. The piano accompaniment (middle and bottom staves) includes chords and bass lines, with some flats appearing in the lower register.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, featuring a series of eighth-note runs with accents (^) above the notes. The middle staff is the piano accompaniment in treble clef, consisting of chords. The bottom staff is the piano accompaniment in bass clef, featuring a simple eighth-note bass line.

The second system of music consists of three staves. The top staff is a vocal line in treble clef, featuring a series of eighth-note runs with accents (^) above the notes. The middle staff is the piano accompaniment in treble clef, consisting of chords. The bottom staff is the piano accompaniment in bass clef, featuring a simple eighth-note bass line.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, featuring a series of eighth-note runs with accents (^) above the notes. The middle staff is the piano accompaniment in treble clef, consisting of chords. The bottom staff is the piano accompaniment in bass clef, featuring a simple eighth-note bass line.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef, featuring a series of eighth-note runs with accents (^) above the notes. The middle staff is the piano accompaniment in treble clef, consisting of chords. The bottom staff is the piano accompaniment in bass clef, featuring a simple eighth-note bass line.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef, featuring a series of eighth-note runs with accents (^) above the notes. The middle staff is the piano accompaniment in treble clef, consisting of chords. The bottom staff is the piano accompaniment in bass clef, featuring a simple eighth-note bass line.

Strike highest note a little more forcibly throughout.

EXERCISE X.

The musical score for Exercise X consists of seven systems, each with a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef. The key signature is one flat (B-flat major or D minor). The exercise begins with a vocal line of eighth notes, some marked with a '3' (triplets) and a 'v' (accents). The piano accompaniment provides harmonic support with chords and moving lines. The piece concludes with a final cadence in the vocal line.

LABLACHE'S METHOD OF SINGING

This musical score is organized into six systems, each consisting of three staves. The top staff of each system is a vocal line, the middle is a piano accompaniment, and the bottom is a bass line. The vocal line features a melodic exercise with eighth and sixteenth notes, often grouped in pairs or fours, and includes various ornaments such as slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines. The bass line follows a similar rhythmic pattern, often with sustained notes. The notation is clear and professional, typical of a pedagogical music book.

The first system of music features a treble clef staff with a sequence of eighth-note runs. The first four measures consist of eighth notes with upward slurs, followed by four measures of eighth notes with downward slurs. The piano accompaniment consists of a treble staff with chords and a bass staff with single notes.

The second system of music continues the eighth-note runs in the treble clef staff, maintaining the pattern of upward and downward slurs. The piano accompaniment remains consistent with chords and bass notes.

The third system of music continues the eighth-note runs in the treble clef staff. The piano accompaniment consists of a treble staff with chords and a bass staff with single notes.

The fourth system of music continues the eighth-note runs in the treble clef staff. The piano accompaniment consists of a treble staff with chords and a bass staff with single notes.

The fifth system of music continues the eighth-note runs in the treble clef staff. The piano accompaniment consists of a treble staff with chords and a bass staff with single notes.

The sixth system of music continues the eighth-note runs in the treble clef staff. The piano accompaniment consists of a treble staff with chords and a bass staff with single notes.

EXERCISE XI.

The musical score for Exercise XI is presented in five systems. Each system consists of three staves: a vocal line in the upper staff and two piano accompaniment staves (treble and bass clefs) in the lower staff. The key signature is C major, and the time signature is common time (C). The exercise is divided into five distinct melodic patterns, each with its own accompaniment. The first pattern is a simple ascending and descending scale. The second pattern introduces a descending scale with a trill on the final note. The third pattern features a descending scale with a trill on the final note and a flat sign (b) on the penultimate note. The fourth pattern is a descending scale with a trill on the final note and a flat sign (b) on the penultimate note. The fifth pattern is a descending scale with a trill on the final note and a flat sign (b) on the penultimate note. The piano accompaniment consists of simple chords and single notes that support the vocal line.

The first system of music features a treble clef staff with a sequence of eighth-note runs, each marked with a slur and an accent (^). The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with single bass notes.

The second system of music is identical in notation to the first system, showing a treble clef staff with eighth-note runs and a piano accompaniment.

The third system of music is identical in notation to the first system, showing a treble clef staff with eighth-note runs and a piano accompaniment.

The fourth system of music is identical in notation to the first system, showing a treble clef staff with eighth-note runs and a piano accompaniment.

The fifth system of music is identical in notation to the first system, showing a treble clef staff with eighth-note runs and a piano accompaniment.

The musical score is organized into ten systems. Each system contains a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal lines are characterized by rhythmic patterns of eighth and sixteenth notes, often with slurs and accents. The piano accompaniment provides harmonic support with chords and arpeggiated textures. The notation is clear and professional, typical of a pedagogical music book.

EXERCISE XII.

The first system of musical notation for Exercise XII. It consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including two accents (v) and a fermata. The middle staff is the right-hand piano accompaniment in treble clef, featuring chords of eighth notes. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a simple bass line with eighth notes.

The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The vocal line features a melodic phrase with eighth notes and a fermata. The piano accompaniment continues with chords and a bass line.

The third system of musical notation. The vocal line continues with a melodic phrase, including a fermata. The piano accompaniment provides harmonic support with chords and a steady bass line.

The fourth system of musical notation. The vocal line features a melodic phrase with eighth notes and a fermata. The piano accompaniment continues with chords and a bass line.

The fifth system of musical notation, which concludes the exercise. The vocal line ends with a melodic phrase and a fermata. The piano accompaniment concludes with chords and a final bass note.

EXERCISE XIII

The first system of musical notation for Exercise XIII. It consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including some slurs and accents. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part consists of chords and single notes, primarily in the lower register.

The second system of musical notation for Exercise XIII, continuing the vocal and piano parts from the first system. The vocal line continues with similar rhythmic patterns and melodic contours. The piano accompaniment provides harmonic support with chords and moving lines.

The third system of musical notation for Exercise XIII. The vocal line shows further development of the melodic theme. The piano accompaniment includes some more complex chordal textures and rhythmic patterns.

The fourth system of musical notation for Exercise XIII. The vocal line continues to rise and fall in pitch, maintaining the exercise's rhythmic structure. The piano accompaniment remains consistent in its harmonic and rhythmic role.

The fifth and final system of musical notation for Exercise XIII. It concludes the exercise with a double bar line. The vocal line ends on a final note, and the piano accompaniment provides a concluding chordal structure.

EXERCISE
XIV.

The first system of musical notation for Exercise XIV. It consists of three staves: a vocal line on a treble clef staff, a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase of eighth notes, followed by a descending line and a final phrase. The piano accompaniment provides harmonic support with chords and a steady bass line.

The second system of musical notation. The vocal line continues with a similar melodic pattern, including a phrase with an accent (^) over a note. The piano accompaniment continues with harmonic support.

The third system of musical notation. The vocal line features a phrase with an accent (^) over a note. The piano accompaniment continues with harmonic support.

The fourth system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment continues with harmonic support.

The fifth system of musical notation, which concludes the exercise. The vocal line ends with a final melodic phrase. The piano accompaniment concludes with a final chord and bass line.

EXERCISE XV.

The first system of Exercise XV consists of three staves. The top staff is a vocal line in treble clef with a common time signature. It features a melodic line with eighth and sixteenth notes, including five downward-pointing 'v' marks and two upward-pointing 'A' marks. The middle staff is a piano accompaniment in treble clef, mirroring the vocal line's rhythm. The bottom staff is a lower vocal line in bass clef, consisting of sustained chords or single notes, with large curved lines underneath indicating phrasing or breath marks.

The second system of Exercise XV continues the three-staff format. The top and middle staves show the vocal and piano parts respectively, with the piano accompaniment providing harmonic support. The bottom staff continues the lower vocal line with sustained notes and phrasing marks.

The third system of Exercise XV continues the three-staff format. The top and middle staves show the vocal and piano parts respectively, with the piano accompaniment providing harmonic support. The bottom staff continues the lower vocal line with sustained notes and phrasing marks.

The fourth system of Exercise XV continues the three-staff format. The top and middle staves show the vocal and piano parts respectively, with the piano accompaniment providing harmonic support. The bottom staff continues the lower vocal line with sustained notes and phrasing marks.

The fifth system of Exercise XV continues the three-staff format. The top and middle staves show the vocal and piano parts respectively, with the piano accompaniment providing harmonic support. The bottom staff continues the lower vocal line with sustained notes and phrasing marks.

Scales and other passages may undergo two modifications in the execution, which are indicated in the following manner.

EXAMPLE I.
The half Staccato.



The half Staccato is executed by giving to each note a very full impulse of the throat, in such a manner as to let each sound vibrate a little separately.

EXAMPLE II.
The Staccato.*



The Staccato is executed by giving a quick and short impulse to each note, in such a manner as to separate it totally, as if it were succeeded by a rest.

There sometimes occurs a staccato note following two connected notes. We should not, in this case, try to give an impulse of the throat to the note. It is only necessary to quit it suddenly, as if its value were diminished by a rest.

EXAMPLE III.

Execution.



The pupil, who has carefully performed the foregoing exercises, ought to possess enough of the mechanism to enter upon measured and melodized studies.

So then, before giving any more passages, we will speak of musical sentiment, and of all that is connected with it.

CHAPTER IV.

ON MUSICAL SENTIMENT.

MUSICAL sentiment is an innate faculty, which may be measured by the degree of emotion which one experiences on hearing music. In its application, it may be divided into Expression, Taste, and Accent.

OF EXPRESSION.

"Expression," says J. J. Rousseau, "is a faculty by which the musician feels deeply, and brings forth, with energy, all the ideas which he ought to bring forth, and all the feelings which he ought to express."

This quality depends on the personal organization; its development, in each individual, is in proportion to that of the faculty of feeling. But in vain would one possess it, to an eminent degree, if he had not acquired by study the means of making use of it. These means constitute, so to speak, the material of expression, and may be reduced to five.

First, Swelling the sounds. *Second*, The Portamento, or carrying the voice. *Third*, Phrasing. *Fourth*, Giving light and shade. *Fifth*, Executing the different embellishments of singing.

We proceed to analyze these successively, giving instructions, and furnishing suitable exercises for acquiring them.

* In general, all Staccato sounds are executed only by the Soprano voice.

SWELLING SOUNDS.

To swell a sound, is to strike it with firmness, but as softly as possible, augmenting the force gradually to the middle of its duration, and from this point to the end, insensibly diminishing to the degree of force with which it was commenced.

To succeed well with the following exercise of the scale with the swell, it is necessary to take breath before each note, according to the instruction given in rule second of Chapter III.; to remain a moment, with the chest raised, before giving forth the voice, and then to strike the sound in the manner we have just mentioned, taking care to make no movement, either with the mouth or with the tongue, while the sound lasts

The practise of scales with the swell is the most useful exercise which can be performed for good singing. By this means, one corrects the faults of the voice, gives firmness to it, increases its power, and acquires the flexibility which is indispensable for coloring the melody. Pupils, who desire to speedily gain command of their vocal organs, should sing at least four scales with the swell every day for two months. Each sound ought to last about eighteen or twenty seconds; thus a scale will last about ten minutes. So we advise them to devote forty minutes to this exercise; these forty minutes, if taken at different hours of the day, will not fatigue the chest, and will be time most usefully employed in the study of singing.

EXERCISES FOR CORRECTLY PITCHING THE VOICE AND SUSTAINING THE SOUNDS.

Sound each note with one breath.

No. 1.

VOICE.

Ah

PIANO.

The sixth and the tenth notes are of difficult intonation; often they will come out too low, and can be made true only when the mouth is open more than usual, and the voice forced. The contrary happens in the descending scale. The tonic and the sub-dominant are often too high. This may be attributed to the third major being too low in many voices.

The pupil should endeavor to remember the names of the notes which he vocalizes; and for that purpose would advise him to sing by note all of these exercises before vocalizing. He must also be able to recognize the key of the exercise he sings.

A musical score for the first exercise in E major. It consists of three staves: a vocal line at the top with diamond-shaped note heads and accents, and two piano accompaniment staves below it. The key signature has one sharp (F#) and the time signature is common time (C).

Young pupils, whose voices may not, at first, allow them to go up to *Sol*, can study to *Do* or *Mi* only.

A musical score for the second exercise in B minor. It consists of three staves: a vocal line at the top with diamond-shaped note heads and accents, and two piano accompaniment staves below it. The key signature has two flats (Bb, Eb) and the time signature is common time (C).

EXERCISE IN SECONDS.

No. 1.

Sound two notes with one breath.

A musical score for Exercise No. 1 in C major. It features a vocal line at the top with slanted note heads and slurs, and piano accompaniment below it. The key signature has no sharps or flats and the time signature is common time (C). The piano part includes a complex accompaniment with many beamed notes.

No. 2.

VOICE

PIANO

No. 3.

EXERCISE IN THIRDS.

VOICE.

PIANO

The first system of music consists of a voice line and a piano accompaniment. The voice line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of notes with various rests and slurs. The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature (C). It features a complex texture with many beamed sixteenth notes and slurs, providing harmonic support for the voice.

EXERCISE IN FOURTHS.

No. 4.

VOICE.

PIANO.

The second system of music, titled 'EXERCISE IN FOURTHS', also consists of a voice line and a piano accompaniment. The voice line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment is on two staves (treble and bass clefs) with a common time signature (C). The piano part features a steady accompaniment of chords and moving lines, primarily using quarter and eighth notes. The voice line follows a similar rhythmic pattern, with notes often beamed together. The overall texture is clear and focused on the interval of a fourth.

EXERCISE IN FIFTHS.

No. 6.

EXERCISE IN SIXTHS.

No. 6.

EXERCISE IN SEVENTHS.

No. 7.

The first exercise consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. It contains a sequence of eighth notes with various rests and slurs. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, with some notes marked with a sharp sign.

EXERCISE IN EIGHTHS.

No. 8.

Exercise No. 8 is a longer piece consisting of six systems of three staves each. Each system includes a vocal line and piano accompaniment. The key signature changes from C major to D major (two sharps) in the third system. The piano accompaniment is characterized by frequent sixteenth-note patterns in the right hand and simpler eighth-note patterns in the left hand. The vocal line consists of eighth notes with slurs and rests.

EXERCISE IN NINTHS.

No. 9.

Musical score for Exercise No. 9, titled "EXERCISE IN NINTHS." The score is written in common time (C) and consists of three systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a sequence of notes with diamond-shaped ornaments above them, moving in a stepwise fashion. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

EXERCISE IN TENTHS.

No. 10.

Musical score for Exercise No. 10, titled "EXERCISE IN TENTHS." The score is written in common time (C) and consists of three systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a sequence of notes with diamond-shaped ornaments above them, moving in a stepwise fashion. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

RECAPITULATION.

No. 11.

Musical score for Exercise No. 11, titled "RECAPITULATION." The score is written in common time (C) and consists of three systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a sequence of notes with diamond-shaped ornaments above them, moving in a stepwise fashion. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, featuring a series of notes with slurs and accents. The middle and bottom staves are piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. Both piano staves contain chords and rhythmic patterns.

The second system of musical notation consists of three staves, similar in structure to the first. It features a vocal line with slurs and accents, and piano accompaniment on two staves.

The third system of musical notation consists of three staves, continuing the musical exercise with a vocal line and piano accompaniment.

The fourth system of musical notation consists of three staves, concluding the page with a vocal line and piano accompaniment.

OF THE MANNER OF CARRYING THE VOICE.

The true carrying of the voice, which the Italians call Portamento, occurs principally between two sounds pitched at the distance of at least one third, and in a rather slow movement. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound, after the manner of a very slightly perceptible anticipation. This slide ought always to be made with augmenting the force, when the voice is carried upon a higher sound, and diminishing it when carried upon a lower sound. It is necessary to avoid with care leaning strongly upon the carriage of the voice in descending. This would produce a kind of yawn, which would be very disagreeable. All this may be very nearly indicated in the following manner.

The carriage of the voice will be much more easily understood, if it is practised with naming the notes as we have marked it.

The carriage of the voice is also used, though much more rarely, between two notes which follow each other in the scale; but this only occurs in a very slow movement, and never twice in succession.

EXAMPLE.

Execution.

Andante sostenuto.

Sol Do Sol Re Sol Mi

La Re La Mi La Fa Si Sol

Sol Do Mi La Fa Si Do

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OF THE MANNER OF PHRASING MELODY.

Melody, like speech, is formed of periods. The period is formed of phrases, and the phrase is divided into melodic members. Each period has a conclusion or long repose, which is called a perfect cadence; it is like the full stop or period in speech. Each phrase has a less complete repose, which is called a half-cadence: it is like the semicolon of speech; and, finally, each melodic member has a small repose, which is called a quarter-cadence, and which may represent the comma of speech.

If any one should read without taking account of the pauses, his reading would be quite unintelligible; just so if any one should sing without making the cadences perceived, he would alter the meaning of the phrases and render them tedious.

The art of phrasing consists, then, in setting forth all the melodic members of a phrase, or of a period, in such a manner as not to be confounded one with another. To effect this, it is necessary, first, to know how to distinguish the beginning and the end of each melodic member; second, to regulate the breathing in such a manner as to complete the member.

The examples which we shall give, will aid the pupil in becoming acquainted with the division of the phrase.

We have pointed out, in Chapter III. how one ought to breathe for singing; but we ought to add here that besides the full breath, of which we have spoken, which can only be taken rather slowly and at the end of phrases, or upon rests, there is the half-breathing, which can be taken rapidly at need, at the end of each member. The mechanism of it is the same, only that as the action of the lungs is necessarily more rapid, little more fatigue is experienced from it. Hence it is necessary that pupils should accustom themselves to taking as few half-breathings as possible. For him who has studied and practised well the rests, — perfect cadences, and half-cadences will almost always be sufficient points of rest for breathing.

We now present some periods, in which we shall indicate the indispensable full breathings by " and the arbitrary half-breathings by '.

Every breath, large or small, ought to be taken at the expense of the value of the note which has just been left, and in such a manner as that the note, which follows the action of breathing, may be attacked in its strict time.

ANDANTE.

EXAMPLE.

In this period one should not breathe after the D which begins the second measure, because the melodic member only ends with B. In like manner the breath should not be prolonged to the G of the third measure, because this note depends upon the member which commenced with the preceding C, and which ends only with the A of the fourth measure.

It would be a great fault to breathe after the F# of the sixth measure, because this note is foreign to the accompanying chord, and the melodic member is concluded only with the E which follows. The breath must be prolonged till after the B of the seventh measure, because this note is not the compliment of a melodic member; but it depends upon the member commenced by the D which precedes, and which is completed only with the G of the eighth measure.

The musical score consists of three systems. The first system is for the vocal part, labeled 'ALLEGRO', and the piano accompaniment, labeled 'KAMPE'. The vocal line is in 3/4 time and contains eight measures. The piano accompaniment is in 3/4 time and consists of two staves. Above the vocal line, two phrases are indicated by dotted lines: 'First Phrase. First Member.' covering the first four measures, and 'Second Phrase. Second Member.' covering the last four measures. The second system continues the vocal line with six more measures, divided into 'Third Phrase. Third Member.' (measures 1-2), 'Fourth Member.' (measures 3-4), 'Fourth Phrase. Fifth Member.' (measures 5-6), and 'Sixth Member.' (measures 7-8). The piano accompaniment continues below. The third system shows the final measures of the piano accompaniment.

The first two phrases of this period ought to be sung with a single breath for each, for these are composed of a single member. The third phrase may be divided into two members; consequently we have the opportunity for the half-breathing at the end of each of them. The fourth phrase may likewise be divided into two members, and we may breathe after the D which finishes the fifth member, and which commences the sixth. Let us observe, at this time, that whenever a sound of long duration, in one measure, is prolonged upon a part of the following measure, this length by Syncope may be considered as a rest, and advantage may be taken of it, to draw upon it a half-breath, before striking the sound which immediately follows it

First Phrase.
Second Phrase.
End of the Period.

First Member.
Second Member.
Third Member.
Fourth Member.

In the first phrase of this period the repose or quarter cadence occurs very harmoniously upon the F of the second measure, but the melodic member should be prolonged as far as D. The case is similar the second member which is finished only on F of the fourth measure.

In the second phrase, we would by no means breathe on the C#, because this note is foreign to the chord; it is necessary to wait till after the D which follows it, before breathing.

Examples might be multiplied, and yet only a small part be given of the numerous and varied cases which may present themselves. These periods are sufficient to show the necessity of good application, to becoming acquainted with the beginning and the end of the musical member, in order not to interrupt them awkwardly by breathing. It is the master's duty to guide the pupil in this research, which may be done in practising vocalizing exercises. Let us observe only, that, whenever it is required to make a sustained sound, or a passage of great length, we must be careful to breathe immediately before it, without regard to the completion of the member; the rule must, here, yield to the necessity.

OF THE MANNER OF GIVING LIGHT AND SHADE.

In order to phrase well, it is not enough to comprehend and unfold the musical meaning; it is still necessary to give to each phrase, to each member, a suitable coloring. Light and shade constitute the principal element of expression; and the artist who does not know how to put a great variety of color into his singing, will always be common-place and cold, howsoever fine a mechanism he may possess in other respects. Too much application, then, cannot be bestowed upon acquiring the faculty of producing at will, *forte* and *piano*, and of passing gradually from one to the other. Persevering study of swelling sounds, is a great assistance in attaining this. With regard to the use of this faculty, it has such varied forms that it is only by a sort of oral tradition that all the good can be transmitted which the exquisite feeling of the celebrated singers of past time has bequeathed to us, and which forms the inheritance of the modern school. We can only give some general rules, the application of which will develop in pupils the germ of expression and of taste which they have received from nature:

First, Every note of some duration ought not to remain of the same force from beginning to end; in general, it should be a swell.

Second, Every ascending phrase should pass from weak to strong.

Third, Every descending phrase should pass from strong to weak.

Fourth, Every note foreign to the chord which accompanies it, if it has a short duration and is placed on the strong part of the measure, or on the strong part of the beat, should be accented more strongly; from this comes the name *ppoggiatura*, which is given to it in Italy.*

In a measure of double time, the first part is strong, and the second weak. In triple measure, the first part is always strong and the third always weak; the second part is sometimes strong and sometimes weak. If the part of the measure is composed of two crotchets, the first is strong and the second weak; if of quavers, the first is strong and the second weak. In general, wherever there is a succession of notes of equal value, the notes of uneven members are always strong, and those of even members are always weak.

Fifth, Every note foreign to the key in which it is found, should also be more strongly accented than those which immediately adjoin it.

The difficulty consists in the choice of the degree of force which should be given to the different notes. It is just this which cannot be pointed out. If a person does not employ voice enough, he remains cold; if he employs too much, he becomes exaggerated.

A good teacher will keep his pupils equally distant from these two extremes, and will know how to guide them in the application of light and shadow which is befitting to the particular character of each piece, to the dramatic situation, and to the signification of the words for which the song is composed.

Before occupying ourselves with the various embellishments of singing, we shall here give some very simple vocalizing exercises, upon which pupils can make application of all that has been said in respect to the mechanism of the voice and expression.

* See the Chapter on the Embellishments of Singing, page 52

Andante. Sempre Legato.

VOYALIZING

No 1.

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo and performance instruction are 'Andante. Sempre Legato.' The score is divided into five systems, each with a vocal line on a single staff and a piano accompaniment on two staves. The piano accompaniment consists of a rhythmic eighth-note bass line and chords in the right hand. The vocal line is a melodic exercise with various intervals and rests. Performance markings include 'Cres.' and 'p'.

LOCALIZING.

No. 2

Sostenuto. Sempre legato e portando la voce.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *Sostenuto* and *Sempre legato e portando la voce*. The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the vocal and piano parts. It includes dynamic markings such as *Rinf.* (ritardando), *Cres.* (crescendo), and *p* (piano). The piano accompaniment features a prominent bass line with chords.

The third system shows further development of the vocal melody and piano accompaniment. It includes a *B* (B-flat) marking above a note in the vocal line. Dynamic markings include *Rinf.* and *p*.

The fourth system continues the piece with various dynamic markings including *mf* (mezzo-forte), *Cres.*, and *p*. The piano accompaniment has a steady rhythmic pattern.

The fifth and final system on the page concludes the piece. It includes dynamic markings like *mf*, *Cres.*, and *p*. The piano accompaniment ends with a final chord.

Andante Grazioso. Sempre legato.

VOCALIZING

No. 3.

This musical score is for a vocalizing exercise titled "No. 3" from Lablache's Method of Singing. It is written for voice and piano. The tempo and style are marked "Andante Grazioso" and "Sempre legato". The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The score is organized into six systems, each containing a vocal line and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The vocal line is written in a single staff with a soprano clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "Rinf." (Ritornello) and "Dolce" (Dolce). The score is characterized by long, flowing lines and a consistent melodic flow.

Musical score for Lablache's Method of Singing, page 41. The score consists of 12 systems of music, each with a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line features various melodic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and arpeggiated figures. A "Rinf." marking is present in the first system. The score concludes with a double bar line and repeat dots.

VOCALIZING.

No. 4

Allegretto Sempre Legato.

The musical score is presented in three systems, each with a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo and articulation are marked as *Allegretto Sempre Legato.* at the beginning. The score includes various performance markings: *Con forza.* appears in the middle system, and *Dolce.* appears in the final system. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of a series of eighth-note runs with some rests and slurs. The piece concludes with a *Rit.* (ritardando) marking in the final system.

LABLACHE'S METHOD OF SINGING

First system of musical notation. It consists of three staves: a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The tempo marking "Lento." is written above the vocal staff. The music features a melodic line with various intervals and rests, supported by a harmonic accompaniment.

Second system of musical notation. It consists of three staves. The tempo marking "Tempo lo." is written above the vocal staff. A dynamic marking "Rinf." (Ritornello) is placed below the vocal staff. The piano accompaniment continues with a steady rhythmic pattern.

Third system of musical notation. It consists of three staves. The piano accompaniment features a prominent bass line with a flat sign (b) in the lower register. The vocal line continues with melodic development.

Fourth system of musical notation. It consists of three staves. The piano accompaniment has a complex rhythmic texture with many sixteenth notes. The vocal line has a melodic line with a flat sign (b) and a sharp sign (#) in the upper register.

Fifth system of musical notation. It consists of three staves. The piano accompaniment features a steady rhythmic pattern. The vocal line concludes with a melodic phrase.

VOCALIZING.

No. 5

Moderate. Sempre legato.

The musical score is written for voice and piano. It consists of six systems of three staves each. The first system includes the tempo markings 'Moderate.' and 'Sempre legato.' The key signature is one sharp (F#) and the time signature is common time (C). The vocal line is on a single treble clef staff, while the piano accompaniment is on two staves (treble and bass clefs). The score features various musical notations including slurs, accents, and dynamic markings such as 'p' (piano) and 'p' (piano). The tempo markings 'a Tempo.' and 'Rall.' are placed above the vocal staff in the sixth system. The piece concludes with a final cadence in the piano accompaniment.

The first system of music features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#). The tempo markings "Lento." and "Piu mosso." are placed above the vocal line. The vocal line consists of a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment provides a steady harmonic support.

The second system continues the musical piece. It features the same vocal line and piano accompaniment as the first system. The tempo markings "Lento." and "Piu mosso." are repeated. The vocal line shows a continuation of the melodic line with various rhythmic values and slurs. The piano accompaniment remains consistent in its harmonic structure.

The third system of music includes a vocal line and piano accompaniment. A dynamic marking "sf" (sforzando) is placed at the beginning of the vocal line. The tempo markings "Lento." and "Piu mosso." are also present. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

The fourth system concludes the musical piece. It features a vocal line and piano accompaniment. The tempo markings "Lento." and "Piu mosso." are present. The vocal line ends with a long note, and the piano accompaniment concludes with a final chord. The word "Rall." (Ritardando) is placed at the end of the system.

Andante espressivo. Sempre legato portando la voce.

VOCALIZING

No. 6.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note G5, followed by quarter notes A5, B5, and C6, then a half note B5, and a quarter note A5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes (G5, A5, B5) and a quarter note C6. The piano accompaniment continues with similar rhythmic patterns and chordal support.

The third system features a vocal line with a 'Rinf.' (ritardando) marking. The piano accompaniment includes a dense texture of chords in the right hand, with a steady bass line. The key signature and time signature remain consistent.

The fourth system concludes the piece. The vocal line ends with a half note G5. The piano accompaniment features a final chordal texture. A 'Rinf.' marking is present at the end of the system.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a vocal line with various note values and rests, and piano accompaniment. Performance markings include *Rinf.* and *p*. Dynamic markings *V* are present below the staves.

Second system of musical notation, consisting of three staves. The vocal line continues with melodic phrases. The piano accompaniment provides harmonic support. Dynamic markings *V* are visible below the staves.

Third system of musical notation, consisting of three staves. This system includes specific performance instructions: *Legato.* and *Rall.* are written below the vocal staff, and *p* is written below the piano staff. Dynamic markings *V* are also present.

Fourth system of musical notation, consisting of three staves. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with sustained chords. Dynamic markings *V* are present below the staves.

Maestoso. Sempre Legato.

VOCALIZING.

No 7.

The first system of musical notation consists of three staves. The top staff is a vocal line in G major (one flat) and common time, featuring a melodic line with various intervals and slurs. The middle and bottom staves are piano accompaniment, with the middle staff in G major and the bottom staff in C major (two flats). The piano part includes chords and moving lines that support the vocal melody.

The second system continues the vocal and piano parts. The vocal line shows further melodic development with slurs and dynamic markings. The piano accompaniment maintains a steady accompaniment pattern.

The third system continues the vocal and piano parts. The vocal line features a prominent slur and dynamic markings. The piano accompaniment includes some chordal textures.

The fourth system continues the vocal and piano parts. The vocal line has a long slur and dynamic markings. The piano accompaniment features a more active bass line.

The fifth and final system of musical notation on the page. It concludes the vocal and piano parts. The vocal line ends with a final note and a slur. The piano accompaniment ends with a 'Fine' marking. The system includes dynamic markings and slurs throughout.

This musical score is arranged in three systems, each containing three staves (voice, piano right hand, and piano left hand). The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various performance markings: *Accelerando.* at the start of the third system, *Cres.* (Crescendo) in the piano accompaniment, and *Rinf.* (Ritardando) markings in both the voice and piano parts. The word *dolce.* (dolce) is written above the voice staff in the second system. The score concludes with a double bar line at the end of the third system.

Andante. Sempre legato e Sostenuto.

VOCALIZING

No. 8.

This musical score is for a vocalizing exercise, labeled 'No. 8'. It is written for a voice and piano. The tempo is 'Andante' and the performance style is 'Sempre legato e Sostenuto'. The score consists of six systems of music. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The vocal line features a series of melodic phrases, often with slurs and breath marks, indicating a continuous, sustained performance. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

This page of musical notation is divided into 12 systems, each containing three staves. The top staff of each system is in a treble clef, the middle in an alto clef, and the bottom in a bass clef. The music includes a variety of note values, rests, and slurs. Dynamic markings such as *f* (forte) and *p* (piano) are present. The key signature starts with one sharp (F#) and changes to one flat (Bb) in the lower systems. The notation is dense and includes many accidentals and phrasing slurs.

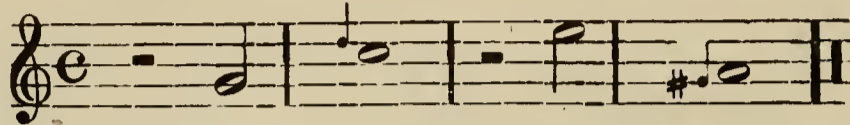
CHAPTER V.

OF THE EMBELLISHMENTS OF SINGING.

THERE are some conventional signs which are called, by custom, Embellishments of Singing. These are, first, the Appoggiatura; second, the double Appoggiatura; third, the Grupetto or turn; fourth, the trill. We proceed to explain these in succession, pointing out the means of executing them.

OF THE APPOGGIATURA.*

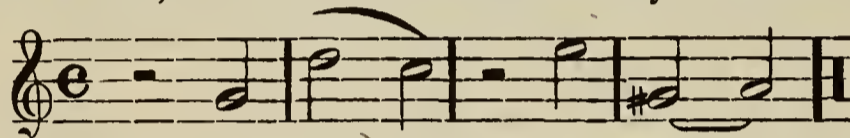
The Appoggiatura is a small note, placed immediately above, and sometimes below, an ordinary note, in the following manner.



When the Appoggiatura is above, it is made at the distance of a tone or semitone, without changing the key in which it is found. When it is below, it is always made at the distance of a semitone, even when to effect this it is necessary to change the key.

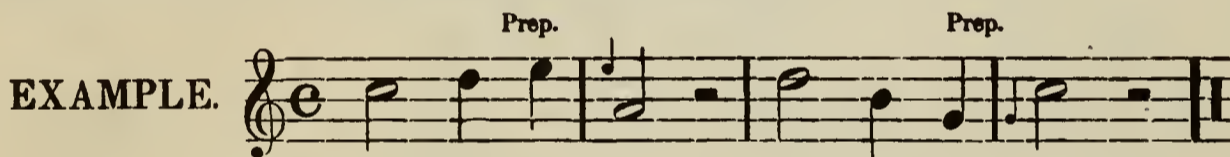
Its duration is commonly half that of the large note which follows it, and this value is taken out of the same note.

The two Appoggiaturas, given above, must be executed as if they were written thus:



When the Appoggiatura is found before a dotted note, it takes sometimes two thirds, sometimes one third, of the value; this depends on the character of the melody, and a little on the accompaniment.

Sometimes the small note is placed at a greater interval from the large note; but in that case it is always prepared for, that is to say, preceded by a note like itself.



The Italian term, derived from Appoggiare, (to lean upon,) sufficiently expresses the manner in which the little note should be executed; that is to say, it should be accented more strongly than the large note which follows it. It is essential to be thoroughly acquainted with this principle, the exact observation of which contributes much to coloring the melody, or, in other terms, singing with expression.

LESSON OR STUDY OF APPOGGIATURAS.

EXERCISE XVI.

Andantino

Execution.

A musical exercise consisting of four staves. The top staff is in treble clef with a common time signature and is marked "Andantino". It contains a melody with several Appoggiaturas. The second staff is also in treble clef with a common time signature and is marked "Execution." It shows the same melody as the first staff, but with the Appoggiaturas written as ordinary notes. The third and fourth staves are in treble and bass clefs respectively, with a common time signature, and provide a piano accompaniment for the exercise. The exercise consists of four measures.

* The old composers undoubtedly adopted the use of the small notes, to avoid the confusion to the eye, and the doubt which would be cast upon the harmony by the presence of a note foreign to the chord on the strong part of the measure. But as at this day a multitude of notes of this kind are introduced into the melody, authors ought to write the Appoggiaturas in ordinary notes, indicating the value which they intend them to have; by doing this they would avoid being often misinterpreted by performers of imperfect musical sentiment.

The first system of music consists of four staves. The top staff is a vocal line with a treble clef, featuring a melodic line with various note values and rests. The second staff is a vocal line with a treble clef, containing a more complex melodic line with many beamed notes and slurs. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, providing harmonic support for the vocal lines.

The second system of music consists of four staves. The top staff is a vocal line with a treble clef, showing a melodic progression. The second staff is a vocal line with a treble clef, featuring a dense melodic texture with many beamed notes and slurs. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, providing harmonic support.

The third system of music consists of four staves. The top staff is a vocal line with a treble clef, showing a melodic progression. The second staff is a vocal line with a treble clef, featuring a dense melodic texture with many beamed notes and slurs. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, providing harmonic support.

The Appoggiatura notes are often written in ordinary large notes, with their determined value. In the present state of music, composers should all adopt this mode of indication, (see page 52.) But as the manner in which the Appoggiatura is written makes no change in the color which it should have, it is essential to know how to distinguish it in the course of the melody.

For this end we make the pupil acquainted with the following rule:—

Every note, whether changed or not, which is foreign to the chord which accompanies it, and is found on the strong beat of the measure, or on the strong part of the beat, is an Appoggiatura, and should be executed as such.

It must, however, be observed that if the Appoggiatura has not a certain value, it should be accented strongly only when it is reached by a skip; for if in a diatonic succession of short notes, of which the first of two would always be an Appoggiatura, a person should make an inflection of the voice upon each of them, the singing would have all the ridiculousness of a caricature.

Here is an example, in which we shall mark thus × all the notes which, according to the rule above stated are Appoggiaturas, but in which we shall also indicate by o placed over them, those which ought to pass without a perceptible inflection of the voice.

EXAMPLE.

Andante.

OF THE DOUBLE APPOGGIATURA.

The Double Appoggiatura is always made with the notes of the key, whether ascending or descending. Its value is taken out of the large note which follows it. It is executed by articulating lightly the two little notes and leaning the voice upon the large note.

This embellishment is only employed in light pieces.

EXAMPLE.

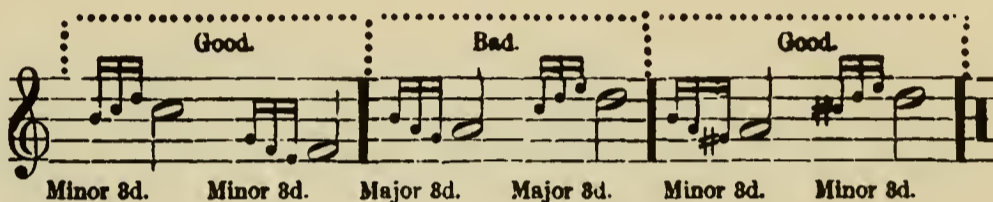
Andantino Grazioso.



ON THE GRUPETTO, OR TURN.

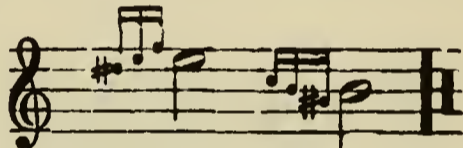
The Grupetto is an embellishment, composed of three sounds, forming sometimes three, sometimes four notes, grouped together by adjoining degrees. It may be ascending or descending, but its extent should never exceed a minor third.

EXAMPLE.



The note of the Grupetto, lower than that which is affected by it, ought always to be at the distance of a semitone. From this it follows that the Grupetto must sometimes be limited by a diminished third.

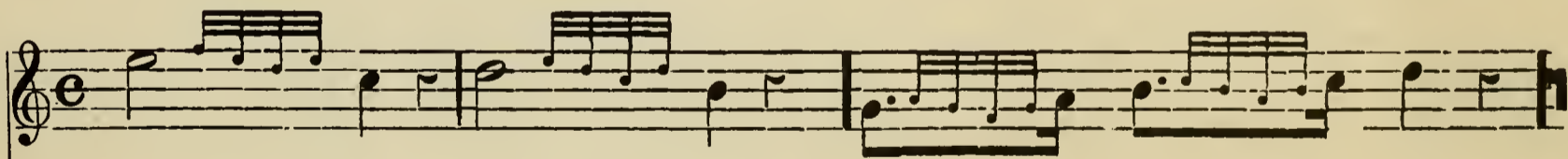
EXAMPLE.



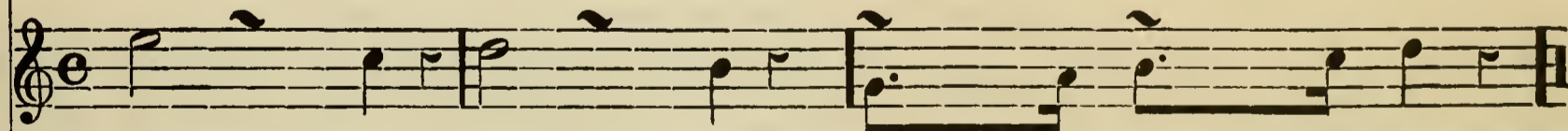
When it is formed of three notes, as above, its value is always taken out of the note which precedes it, in such a manner that the note which bears the Grupetto shall retain exactly its assigned place in the measure.

When the Grupetto is formed of four notes, its value is also taken from the length of the note which precedes it, excepting the case where it is placed upon a dotted note.

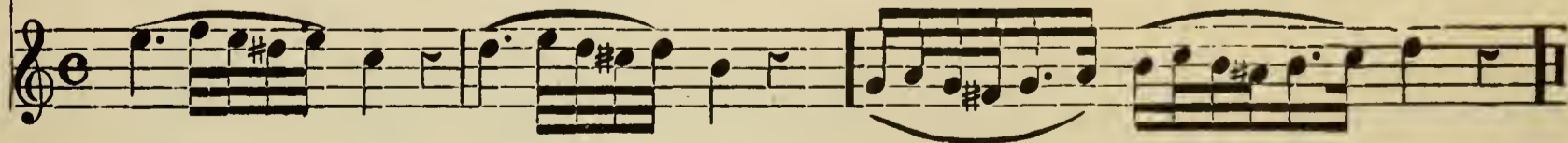
EXAMPLE.



These Grupetti are indicated thus:



Execution.



We now give an exercise of every kind of Grupetto, with their signs and the manner of executing them.

We give this lesson with so great profusion of Grupetti, only as a study, and not as a model to be followed, the use of this embellishment, as of all others, requiring to be restrained by the good taste of the composer or the performer

Moderato.

Indication.

Execution.

EXERCISE XVII.

The musical score for Exercise XVII is presented in three systems. Each system includes a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano accompaniment is written in two staves: the upper staff is in a treble clef and the lower staff is in a bass clef, both sharing the two-flat key signature and common time. The tempo is marked 'Moderato'. The first system shows the vocal line with a melodic line and the piano accompaniment with a steady eighth-note pattern. The second system introduces a triplet in the vocal line and more complex piano accompaniment. The third system features a series of triplets in the vocal line and a more active piano accompaniment. The score concludes with a final cadence in the piano part.

The first system of music consists of four staves. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line with various ornaments and slurs. The second staff is a piano accompaniment for the right hand, featuring arpeggiated chords and triplets. The third staff is a piano accompaniment for the left hand, with chords and moving lines. The fourth staff is a bass line in common time. A 'Rit.' (ritardando) marking is placed below the first staff.

The second system of music consists of four staves. The top staff is a vocal line with slurs and dynamic markings. The second staff is a piano accompaniment for the right hand with arpeggiated figures. The third staff is a piano accompaniment for the left hand with chords. The fourth staff is a bass line. Dynamic markings like 'V' and 'f' are present.

The third system of music consists of four staves. The top staff is a vocal line with slurs and dynamic markings. The second staff is a piano accompaniment for the right hand with arpeggiated figures and triplets. The third staff is a piano accompaniment for the left hand with chords. The fourth staff is a bass line. A 'Rit.' (ritardando) marking is placed below the first staff.

First system of musical notation. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment in treble and bass clefs. The piano part includes dynamic markings such as *Cres.* and *Cres*. The system concludes with a double bar line.

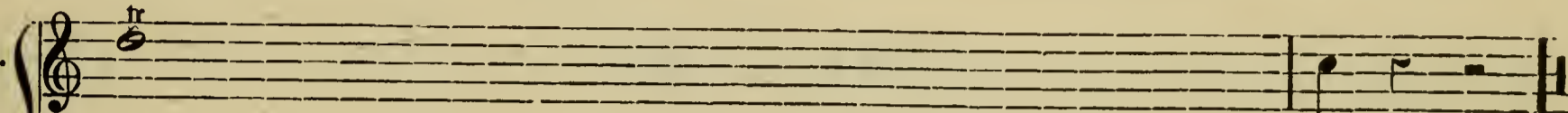
Second system of musical notation, continuing from the first system. It features the same four-staff structure with vocal and piano parts. The piano accompaniment includes various chordal textures and melodic lines. The system ends with a double bar line.

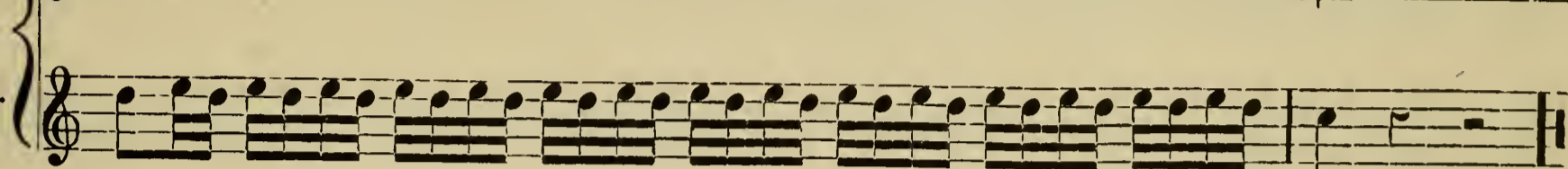
Third system of musical notation, the final system on the page. It maintains the four-staff format. The piano part features a prominent bass line with chords and some melodic movement. The system concludes with a double bar line.

OF THE TRILL.

The Trill is indicated in the following manner. Its execution consists in the rapid alternate striking of the note on which it is placed, and that which is immediately above it in diatonic order.

If any one has performed often, (and with care,) the first exercise which we have given for connecting sounds, he ought to possess already some facility for executing the trill with a moderate movement.

Indication. 

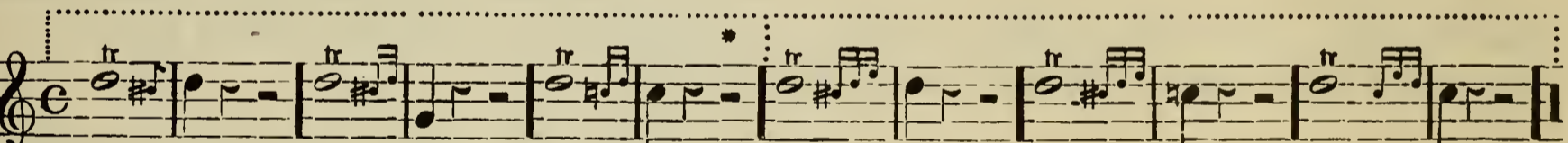
Execution. 

The execution of the Trill is generally very difficult; some persons, however, have such a flexibility of the larynx, that they perform it quite naturally. In this case, we only recommend to them to be careful of the intonation; for it may happen to them to strike the same sound, or two sounds, too near together, which would produce the effect of a trembling, or indeed to strike two sounds at the distance of an increased second, a fault equally insupportable to delicate ears.

We give the same advice to pupils who have not this great facility; and we will add, for their consolation, that if the Trill costs them more trouble to acquire it, they are also more sure of performing it correctly.

The most efficacious means for attaining it, is to practise it in strict time, counting the number of alternations to be made in the time of a given note. This practice should be done at first slowly, without moving the tongue or the chin, regarding with care the intonation of each of the two notes which form the trill, and avoiding a certain roughness in falling upon the lower note. This fault, to which a person is unfortunately too much inclined, is absolutely opposed to the lightness which the trill ought to have.

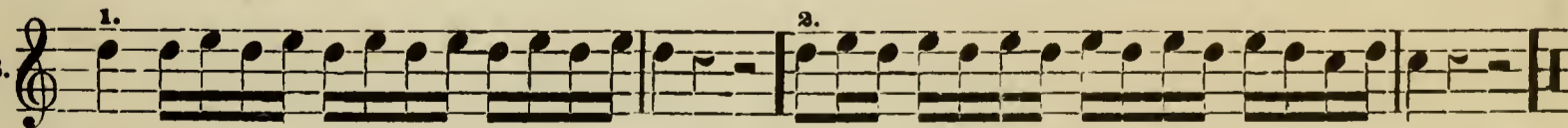
Every trill, long or short, should have a conclusion; this conclusion is formed of one, two, or three notes which composers sometimes write, but oftener omit.

Examples. 

The first three conclusions are suitable for trills occurring in light pieces. The last three would be better after trills of great length, and in pieces of a graver character.

The trill may commence with the lower note, or with the higher. It is important, in study, to practise both ways, in order to obtain more equality; for one is naturally disposed to give a stronger impulse to the first of the two notes.

We call the first of two notes, or strong note, that which commences the equal alternations.

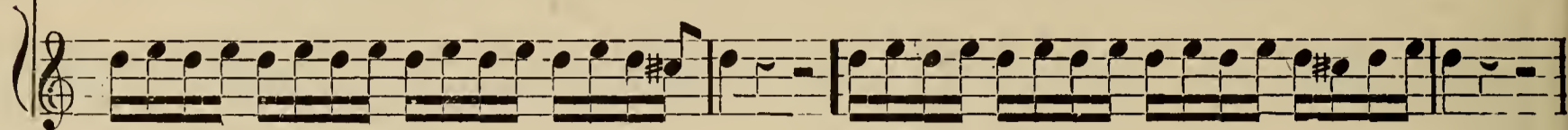
Examples. 

In the first of these two examples, the D is the strong note, but in the second it is E, for these equal alternations only commence with E; the D which precedes does not properly belong to the trill, and is as it were a preparation.

As regards the trill, with a conclusion of one note or of three notes, the equal alternations ought to begin with the lower note; by this means one is not obliged to accelerate or to retard this conclusion, in order to finish regularly in time.

* We recommend to pupils never to change in a conclusion of two notes, that one upon which the trill ought to finish, in forming a perfect sentence.

EXAMPLE. 

Execution. 




When the trill has a conclusion of two notes, the equal alternations ought to commence with the higher note, for the same reason.


EXAMPLE. 

Execution. 

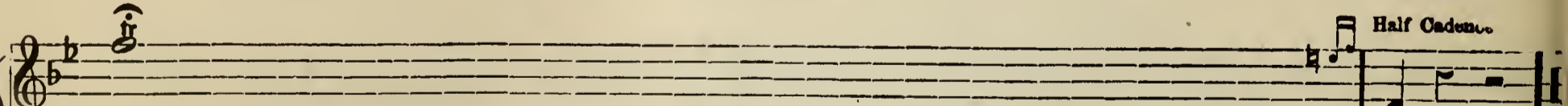

or; — 

The old singers never executed the long trill, forming a cadence or half-cadence, without preceding it by a swelled sound, which they called *Messa di voce*: and, furthermore, their alternations began very slowly, and underwent four changes of quickness, as for example:—

EXAMPLE. 

Execution. 

Perfect Cadence.

Half Cadence.

This system is good, but it requires a long breath. Modern singers have, in general, adopted the custom of commencing the trill without the *Messa di voce*, and of executing it without change of quickness. For study the old manner is much the best, and we recommend it to pupils. In ordinary use it is necessary to follow custom, so long as one has not the force of talent to rule it.

The trill is sometimes practised on a series of notes in the ascending or descending scale. It must have a conclusion to each note; the ear is better satisfied with the slight repose which results.

EXAMPLE.

Execution.

Exercise 1: Trills on G4, A4, B4, C5, B4, A4, G4.

Exercise 2: Trills on F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

Exercise 3: Trills on E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4.

Exercise 4: Trills on D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

The following is a lesson with the application of all the precepts which we have just given on the trill.

ON THE TRILL.

Moderato.

Execution.

EXERCISE XIX.

First system of musical notation. It consists of four staves. The top staff is a vocal line with a trill (tr) above the first note. The second staff is a piano accompaniment with a dense, sixteenth-note texture. The third and fourth staves are the grand staff (treble and bass clefs) with chords and a melodic line in the bass. A 'Cres.' marking is present above the bass staff.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with dynamic markings *mf*, *p*, and *M. v.* and trills. The second staff is a piano accompaniment with a dense, sixteenth-note texture. The third and fourth staves are the grand staff with chords and a melodic line in the bass. A 'Rinf.' marking is present above the treble staff, and a 'p' marking is present below the bass staff.

Third system of musical notation. It consists of four staves. The top staff is a vocal line with a trill (tr) and dynamic markings *p* and *M. v.*. The second staff is a piano accompaniment with a dense, sixteenth-note texture. The third and fourth staves are the grand staff with chords and a melodic line in the bass. A 'Cres.' marking is present above the bass staff.

Musical staff 1: Treble clef, key signature of two flats, time signature of 4/4. It contains a few notes with a trill (tr) above them.

Musical staff 2: Treble clef, key signature of two flats, time signature of 4/4. It features a dense, rapid sixteenth-note passage.

Musical staff 3: Treble clef, key signature of two flats, time signature of 4/4. It contains several chords and some individual notes.

Musical staff 4: Bass clef, key signature of two flats, time signature of 4/4. It contains a few notes with accidentals.

Musical staff 5: Treble clef, key signature of two flats, time signature of 4/4. It contains a few notes with a trill (tr) above them.

Musical staff 6: Treble clef, key signature of two flats, time signature of 4/4. It features a dense, rapid sixteenth-note passage.

Musical staff 7: Treble clef, key signature of two flats, time signature of 4/4. It contains several chords and some individual notes.

Musical staff 8: Bass clef, key signature of two flats, time signature of 4/4. It contains a few notes with accidentals.

Musical staff 9: Treble clef, key signature of two flats, time signature of 4/4. It contains a few notes with a trill (tr) above them and the marking "Rinf."

Musical staff 10: Treble clef, key signature of two flats, time signature of 4/4. It features a dense, rapid sixteenth-note passage.

Musical staff 11: Treble clef, key signature of two flats, time signature of 4/4. It contains several chords and some individual notes, with the marking "Rinf." and "p".

Musical staff 12: Bass clef, key signature of two flats, time signature of 4/4. It contains a few notes with accidentals.

The musical score is organized into three systems. Each system contains a vocal line and a piano accompaniment. The piano accompaniment is written on two staves: the upper staff uses a treble clef and a key signature of one sharp (F#), while the lower staff uses a bass clef. The vocal line is on a single staff with a treble clef. The music includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Trills are marked with 'tr' above notes. The key signature is one sharp (F#).

The musical score is organized into six systems. Each system contains a vocal line and piano accompaniment. The piano accompaniment is characterized by dense, arpeggiated chordal textures. Dynamics such as *sf* (sforzando) and *M. v.* (Moderato vivace) are used throughout. The score includes various musical notations, including trills, slurs, and accidentals.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system features a vocal line with a melodic line and a piano accompaniment with a complex, rapid sixteenth-note run. The second system continues the vocal melody and the piano accompaniment, which includes a similar rapid run. The third system concludes the piece with a final vocal phrase and piano accompaniment.

ON THE ROULADE OR VOLATA.

The Roulade, (in Italian, *Volata*) is, in singing, the rapid series of sounds, distant tones, and half tones, from each other, which form what are called *Runs* on instruments.

Much lightness in the voice is necessary for executing it. When this lightness is not possessed naturally, it must be acquired by a regular course of practice, following the precepts we have already given, Chapter III on the manner of attacking and connecting sounds. See page 9.

We will here add, that in order to attain a good execution of the Roulade, one ought, — First, to practise it very slowly at first, in order to ensure its intonation. Second, to increase the force in the ascending scales. Third, to articulate, with some firmness, the first sounds of the descending scales, and then to gradually diminish the force down to the lowest note. Fourth, to accelerate the movement little by little, fixing the thought on the sounds which commence the strong parts of the measure.

The following series of exercises will serve as a continuation to those given in Chapter III., pages 10 to 23.

EXERCISE.

The musical score consists of five systems of staves. Each system begins with a treble clef and a common time signature (C). The first system contains four staves: the top three are single-line staves with eighth and sixteenth notes, and the bottom one is a grand staff (treble and bass clefs) with a few notes. The second system also has four staves, with the top three containing eighth and sixteenth notes and some accidentals (sharps), and the bottom one being a grand staff. The third system has four staves, with the top three featuring sixteenth-note runs and the bottom one being a grand staff. The fourth system has four staves, with the top three containing eighth and sixteenth notes and the bottom one being a grand staff. The fifth system has four staves, with the top three containing eighth and sixteenth notes and the bottom one being a grand staff. The notation includes various rhythmic values, accidentals, and phrasing slurs.

The first system of music consists of six staves. The top five staves are vocal parts, each with a treble clef. They contain complex melodic lines with many sixteenth and thirty-second notes. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. It features a steady accompaniment with chords and moving lines.

The second system of music also consists of six staves, mirroring the structure of the first system. It contains five vocal staves and one piano accompaniment staff. The vocal parts continue with intricate melodic patterns, and the piano accompaniment provides harmonic support with consistent rhythmic figures.

24. 

25. 


23. 


17. 


13. 







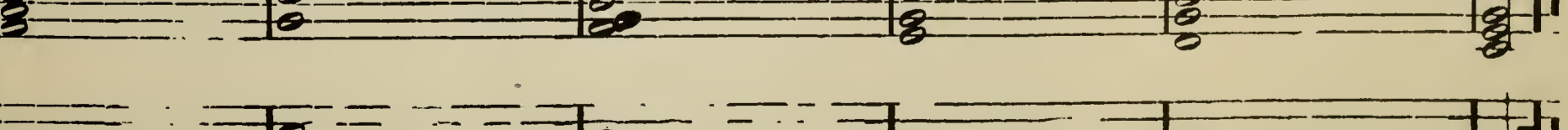















EXERCISE
XXIX.

This musical score is for Exercise XXIX, presented in 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part is written in grand staff notation, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The vocal line features a melodic exercise with eighth-note runs and rests. The score is organized into four systems, each containing a vocal staff and a piano grand staff. The first system includes the time signature and key signature (one flat) at the beginning. The exercise concludes with a final cadence in the piano part.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part includes chords and moving lines that support the vocal melody.

EXERCISE
XXX.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part includes chords and moving lines that support the vocal melody.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part includes chords and moving lines that support the vocal melody.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part includes chords and moving lines that support the vocal melody.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in common time. The piano part includes chords and moving lines that support the vocal melody.

EXERCISE
XXXI.

Musical score for Exercise XXXI. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a common time signature (C). The piano accompaniment is written in two staves: the upper staff is in a treble clef and the lower staff is in a bass clef, both with a common time signature. The score is divided into four systems. The first system has a vocal line with eighth-note patterns and a piano accompaniment with chords and moving lines. The second system continues the vocal line with similar eighth-note patterns and piano accompaniment. The third system features a vocal line with eighth-note patterns and a piano accompaniment with chords and moving lines. The fourth system concludes the exercise with a vocal line and piano accompaniment.

EXERCISE
XXXII

Musical score for Exercise XXXII. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a common time signature (C). The piano accompaniment is written in two staves: the upper staff is in a treble clef and the lower staff is in a bass clef, both with a common time signature. The score is divided into two systems. The first system has a vocal line with eighth-note patterns and a piano accompaniment with chords and moving lines. The second system concludes the exercise with a vocal line and piano accompaniment.

Exercise XXXIII consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It features a series of eighth-note runs that ascend and then descend. The piano accompaniment is written in two staves (treble and bass clefs) and provides harmonic support with chords and moving lines.

EXERCISE XXXIII.

This block shows the continuation of Exercise XXXIII. The vocal line continues with similar eighth-note patterns. The piano accompaniment includes some longer note values and rests.

EXERCISE XXXIV.

Exercise XXXIV features a vocal line with eighth-note runs that include a flat (b) in the later part of the exercise. The piano accompaniment is characterized by long, sustained chords in the right hand and simpler rhythmic patterns in the left hand.

EXERCISE XXXV.

Exercise XXXV continues the pattern of eighth-note runs in the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

We particularly recommend the frequent study of the following exercise, as very suitable for developing and for equalizing the voice.

EXERCISE XXXVI.

Exercise XXXVI is a more complex exercise. The vocal line features a wide range of notes, including flats, and is marked with a 'b' at the end. The piano accompaniment includes long, sustained chords and moving lines, with a 'b' marking in the bass line.

The first system of music features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a series of descending eighth notes, followed by a melodic phrase with some chromaticism. The piano accompaniment consists of chords and single notes, with some notes beamed together. A fermata is placed over the final measure of the piano accompaniment.

The second system continues the vocal and piano parts. The vocal line has a similar melodic structure to the first system. The piano accompaniment provides harmonic support with chords and moving lines. A fermata is present over the final measure of the piano accompaniment.

The third system shows the vocal line with a more active melodic line. The piano accompaniment features chords and moving bass lines. A fermata is placed over the final measure of the piano accompaniment.

The fourth system continues the musical piece. The vocal line has a melodic phrase with some chromaticism. The piano accompaniment consists of chords and single notes. A fermata is placed over the final measure of the piano accompaniment.

The fifth and final system on the page shows the vocal line with a melodic phrase. The piano accompaniment consists of chords and single notes. A fermata is placed over the final measure of the piano accompaniment.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various note values and rests. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves provide harmonic support with chords and moving lines.

EXERCISE
XXXVII

The second system of music consists of three staves. The top staff is a vocal line in treble clef, marked with a 3/4 time signature. It features a melodic line with slurs. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano accompaniment includes chords and rhythmic patterns.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano accompaniment includes chords and rhythmic patterns.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with slurs. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano accompaniment includes chords and rhythmic patterns.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with slurs. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano accompaniment includes chords and rhythmic patterns.

ON SCALES BY SEMI-TONES.

These scales are of very difficult execution. Independently of the great lightness, and of the clearness of articulation which they require, there is danger, when they are of a certain length, of adding notes or of giving enough. To avoid this fault, and to ensure correct intonation, it is necessary, — First, to have a clear apprehension of the interval which the first and the last note form; Second, to count the number of semi-tones which they include, and to reduce them to measure, taking care, in the study, that the last note shall fall on a strong part of the measure. We have arranged the following exercises according to these principles, and we urge pupils to study them at first slowly, and always with much attention.

CHROMATIC SCALES.

EXERCISE XXXVIII. — INTERVAL OF MAJOR AND MINOR THIRD.

EXERCISE XXXIX. — INTERVAL OF A FOURTH.

Four staves of musical notation in treble clef, 3/4 time signature. The notation consists of chromatic scales with various accidentals (sharps, flats, naturals) and intervals. The scales are written in a way that highlights specific intervals between notes.

INTERVAL OF A FIFTH.

EXERCISE XL.

Six staves of musical notation in treble clef, 3/4 time signature. Each staff contains a chromatic scale. Dotted boxes are drawn around pairs of notes in each measure, with the labels 'Third' and 'Fifth' written above them to indicate the intervals being practiced.

INTERVAL OF A MAJOR AND MINOR SIXTH.

EXERCISE XLI.

Two staves of musical notation in treble clef, 3/4 time signature. Each staff contains a chromatic scale. Dotted boxes are drawn around pairs of notes in each measure, with labels 'Fourth', 'Sixth', and 'Third' written above them to indicate the intervals being practiced.

NOTE. — We have adopted this manner of writing chromatic scales, in order to have between the notes which begin each part of the measure of consonant intervals, upon which the attention of the pupil may be more particularly engaged.

Interval of an Octave exercise. The first four staves show various melodic lines with intervals labeled: Third, Sixth, Fourth, and Octave. The notes are primarily eighth and quarter notes, often beamed together.

INTERVAL OF AN OCTAVE.

EXERCISE XLII.

Exercise XLII. Interval of an Octave. This section contains five staves of music. The intervals are consistently labeled as Third, Sixth, and Octave. The notation includes various accidentals and note values, with dotted lines indicating the span of the intervals.

INTERVAL OF A TENTH.

EXERCISE XLIII.

Exercise XLIII. Interval of a Tenth. This section contains four staves of music. The intervals are labeled as Third, Fifth, Octave, and Tenth. The notation includes various accidentals and note values, with dotted lines indicating the span of the intervals.

Third. Octave. Tenth. Third. Fifth. Tenth.

Third. Fifth. Tenth. Third. Octave. Tenth.

INTERVAL OF A TWELFTH.

EXERCISE XLIV.
 Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

INTERVAL OF A FIFTEENTH.

EXERCISE XLV.
 Third. Sixth. Octave. Tenth. Thirteenth. Fifteenth.

Third. Sixth. Octave. Tenth. Thirteenth. Fifteenth.

LABLACHE'S METHOD OF SINGING.

We now present some vocalized pieces a little more difficult; we will afterwards treat of all that has relation to singing with words.

VOCALIZING.

No. 9.

The musical score is written for a voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Andante." The score is divided into several systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line features various melodic patterns, including triplets and octaves. The score concludes with a "Rall." (Ritardando) marking.

VOCALIZING.

No. 10

The first system of music consists of three staves. The top staff is a vocal line in G major (one flat) and 3/4 time, featuring a melodic line with eighth-note patterns and trills, marked with '8' and '3' above the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in G major and 3/4 time.

The second system continues the vocal and piano accompaniment. The vocal line features a trill and a melodic phrase. The piano accompaniment includes chords and moving bass lines. A dynamic marking of *sf* (sforzando) is present in the piano part.

The third system continues the vocal and piano accompaniment. The vocal line has a melodic phrase with a trill. The piano accompaniment features chords and a moving bass line.

The fourth system continues the vocal and piano accompaniment. The vocal line has a melodic phrase with a trill. The piano accompaniment features chords and a moving bass line.

The fifth system continues the vocal and piano accompaniment. The vocal line has a melodic phrase with a trill. The piano accompaniment features chords and a moving bass line.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a dynamic marking of *v* and contains several slurs and accents. The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the musical piece. The vocal line shows a melodic line with various intervals and slurs. The piano accompaniment provides harmonic support with chords and moving bass lines.

The third system of music shows the vocal line with a series of eighth and sixteenth notes, some with slurs. The piano accompaniment continues with harmonic accompaniment.

The fourth system features a vocal line with a prominent slur and a dynamic marking of *mf*. The piano accompaniment includes chords and moving lines.

The fifth and final system on the page shows the vocal line with a dynamic marking of *v* and a final melodic phrase. The piano accompaniment concludes with a final chord and bass line.

The main musical score consists of seven systems of three staves each. The top staff is the vocal line, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats). The first system includes a fermata over the final note. The second system includes a fermata over the first two notes. The third system includes a fermata over the first two notes and the word "Cres." below the staff. The fourth system includes a fermata over the first two notes. The fifth system includes a fermata over the first two notes. The sixth system includes a fermata over the first two notes. The seventh system includes a fermata over the first two notes.

VOCALIZING

The vocalizing section consists of three systems of three staves each. The top staff is the vocal line, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats). The first system includes the tempo marking "Sempre Legato." above the staff. The second system includes the tempo marking "Largo Sostenuto." above the staff. The third system includes a fermata over the first two notes.

No 11

First system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with various ornaments and slurs. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. Both piano staves show chordal accompaniment with slurs and dynamic markings.

Second system of musical notation, consisting of three staves. The top staff continues the vocal line with slurs and ornaments. The piano accompaniment in the middle and bottom staves continues with similar chordal patterns and dynamic markings.

Third system of musical notation, consisting of three staves. The top staff features a triplet of eighth notes. The piano accompaniment includes the instruction "Rinf." (Ritornello) in the middle staff. The system concludes with a double bar line.

Fourth system of musical notation, consisting of three staves. The top staff has a fermata over a note. The piano accompaniment continues with slurs and dynamic markings.

Fifth system of musical notation, consisting of three staves. The top staff has a fermata over a note. The piano accompaniment continues with slurs and dynamic markings.

Stentato.

Rall.

6

6

6

Rinf. p

Rinf. p

Rinf. p

Rinf. p

Rallent.

82

VOCALIZING.

No. 12.

Allegro. Leggiero.

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegro. Leggiero." The score is divided into six systems, each containing three staves: a vocal staff in treble clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The vocal line consists of eighth and sixteenth notes, often beamed together in groups. The piano accompaniment provides harmonic support with chords and moving lines. The piece concludes with a "Rinf." (ritardando) marking in the final system.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano accompaniment consists of chords and single notes. The word "Rinf." is written below the piano accompaniment in the second measure of the system.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano accompaniment consists of chords and single notes. The word "p" is written below the piano accompaniment in the first measure of the system.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano accompaniment consists of chords and single notes.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano accompaniment consists of chords and single notes.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano accompaniment consists of chords and single notes. The word "Rinf." is written below the piano accompaniment in the second measure of the system.

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features dynamic markings: *ff* (fortissimo) in the first measure, *p* (piano) in the second, *sf* (sforzando) in the third, and *p* (piano) in the fourth. The vocal line contains a melodic phrase with slurs and a fermata over the final note.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The piano accompaniment has dynamic markings of *sf* (sforzando) in the first measure and *p* (piano) in the second. The vocal line continues with a melodic line, including a fermata over the final note.

Third system of musical notation. The piano accompaniment features a more active bass line with eighth notes. The vocal line continues with a melodic phrase, including a fermata over the final note.

Fourth system of musical notation. The piano accompaniment has a steady eighth-note bass line. The vocal line continues with a melodic phrase, including a fermata over the final note.

Fifth system of musical notation, the final system on the page. The piano accompaniment has a steady eighth-note bass line. The vocal line concludes with a melodic phrase, including a fermata over the final note.

VOCALIZING.

No 13

Allegretto brillante.

Leggiero.

The musical score consists of six systems, each with three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system is marked 'Allegretto brillante' and the second system is marked 'Leggiero'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'f'.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/2. The vocal line begins with a fermata over a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the vocal and piano parts. The vocal line has a fermata over a half note, followed by a melodic phrase. The piano accompaniment features a prominent chordal texture in the right hand and a more active line in the left hand.

The third system shows the vocal line with a fermata and a melodic line. The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte) in the right hand, and *p* in the left hand. There are also hairpins indicating crescendos and decrescendos.

The fourth system continues the musical development. The vocal line has a fermata and a melodic line. The piano accompaniment features dynamic markings of *f* and *p* in both hands, with hairpins indicating volume changes.

The fifth system concludes the page. The vocal line has a fermata and a melodic line. The piano accompaniment features dynamic markings of *f* and *p* in both hands. The word "Dolce." is written above the piano part, indicating a soft and sweet tone. The system ends with a fermata over a half note in the vocal line.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various intervals, including a tritone and a diminished fifth. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support with chords and moving lines.

The second system continues the musical piece with three staves. The vocal line shows a continuation of the melodic theme, with some notes marked with accents. The piano accompaniment maintains a steady harmonic accompaniment.

The third system features three staves. The vocal line includes dynamic markings: *Legato assai.* and *Leggiero.* The piano accompaniment includes a *p* (piano) marking. The music continues with complex rhythmic patterns and intervals.

The fourth system consists of three staves. The vocal line has a *p* marking and features a series of sixteenth-note passages. The piano accompaniment includes a *p* marking and provides a rhythmic foundation for the vocal line.

The fifth system is the final system on the page, consisting of three staves. The vocal line concludes with a *Rall.* (Ritardando) marking. The piano accompaniment ends with a final chord. The system concludes with a double bar line.

First system of musical notation. It consists of three staves: a treble staff with a vocal line, an alto staff with a piano accompaniment, and a bass staff with a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is common time (C). The music features a melodic line with various intervals and rests, supported by a piano accompaniment of chords and moving lines.

Second system of musical notation, continuing the piece. It follows the same three-staff format (treble, alto, and bass) with the same key signature and time signature. The melodic line continues with similar rhythmic patterns and intervals.

Third system of musical notation. The tempo marking *Leggiero.* is placed at the beginning of the treble staff. The notation continues with three staves in the same key and time signature.

Fourth system of musical notation. The notation continues with three staves in the same key and time signature, showing further development of the melodic and harmonic material.

Fifth system of musical notation, the final system on the page. It concludes with three staves. The tempo marking *Rinf.* (Ritardando) is placed at the end of the treble staff. The music ends with a final cadence.

Leggiero.

First system of musical notation, including vocal line and piano accompaniment. The tempo marking "Leggiero." is present.

Second system of musical notation, including vocal line and piano accompaniment.

Sosten.

Third system of musical notation, including vocal line and piano accompaniment. The tempo marking "Sosten." is present.

Fourth system of musical notation, including vocal line and piano accompaniment.

sf sf [24] sf sf

Fifth system of musical notation, including vocal line and piano accompaniment. The system concludes with dynamic markings: sf sf [24] sf sf.

EXAMPLE OF THE ART OF MAKING VARIATIONS.

No. 14.
THEME

Andante.

Var. 1

Con espressione.

Var. 2

Grazioso.

Var. 3.

Poco agitato.

Var. 4.

Allegro.

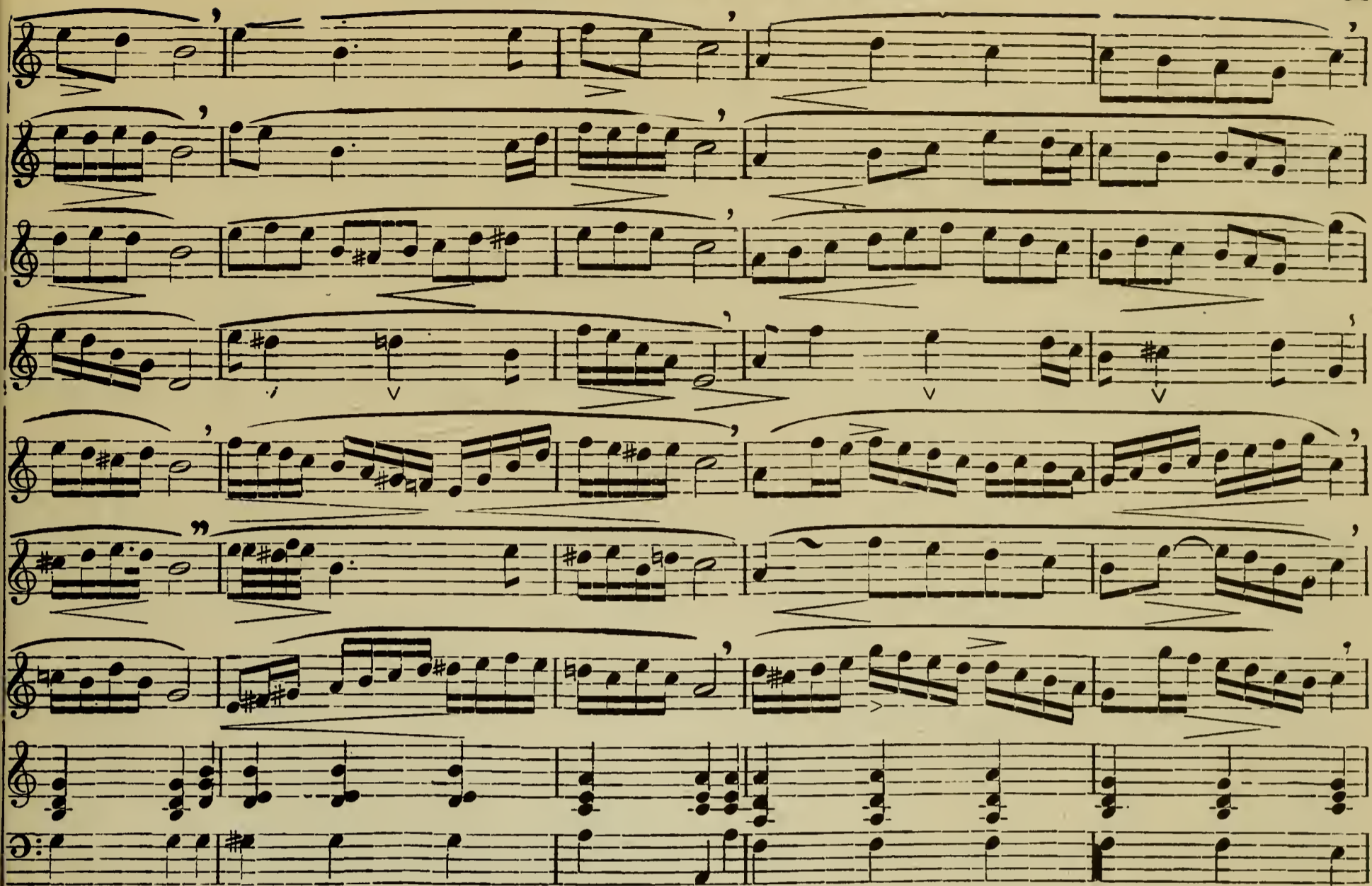
Var. 5.

Largo.

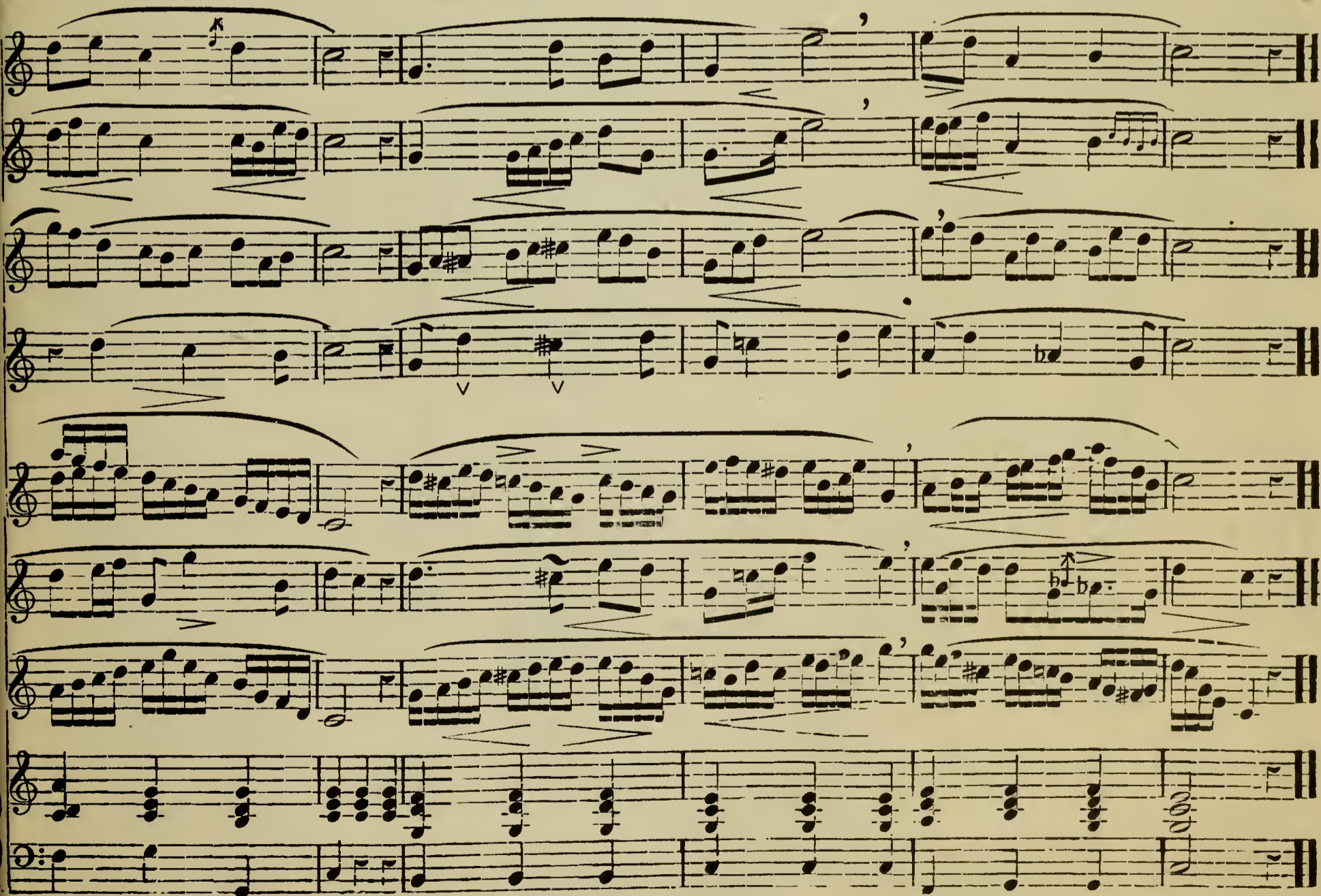
Var. 6.

Allegro.

PIANO.



The first system of the musical score consists of ten staves. The top nine staves are treble clefs, and the bottom staff is a bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the system.



The second system of the musical score also consists of ten staves, with nine treble clefs and one bass clef at the bottom. The key signature remains one sharp (F#) and the time signature is 2/4. This system continues the melodic and harmonic development from the first system, with similar rhythmic complexity and dynamic markings.

CHAPTER VI.

ON TASTE.

TRUE taste consists in an exquisite judgment of what is appropriate; in an aptness to invest one's self with the character of the piece to be performed; in adding energy to it by analogous coloring, and in putting one's self into a state of feeling, so well in accordance with that of the author, that there results a oneness, perfect as if it were the product of a single thought.

He who possesses this faculty, knows how to put grace and spirit into gay pieces; elegance into those which are only pleasing; sadness into pathetic songs; grandeur and mystery into religious music; warmth and transport into pieces where strong passions are in play.

This taste, which is as enduring as truth, from which its principles are drawn, can be formed only by study by hearing great masters, and by reflection.

ART OF ADORNING MELODY.

The use of ornaments, which for the past eighty years has been carried to an extreme, even to abuse appears in our days disposed to return within more suitable limits. Composers seem disposed to give their ideas a turn, which, by having more precision, puts a check to the rage for decoration which has possessed common singers. They deserve praise for this courage, which tends to free melody from the insipid vulgarities with which it is overloaded.

There are two conditions dictated by good taste, and from which we should never swerve in adorning a melody. — First, The adornment must never change or obscure the phrase. Second, The ornaments must always be of a character analogous to that of the piece.

Thus it would be ridiculous to introduce light ornaments in grave and sustained pieces; it would be equally so to employ impassioned accents in songs of a merely pleasing and elegant character.

Aside from these two conditions, which wholly depend on appropriateness, fashion claims much in the choice of ornaments; hence it would be superfluous to give positive models, which, though good to-day, would be in a short time, perhaps, no longer passable.

We confine ourselves to presenting, on a small number of simple phrases, some ornaments which, by their variety of color, may be applied to melodies of very different character.

EXAMPLES FOR ILLUSTRATION.

Simple Phrases.

Light.

Tender.

Impassioned.

Brilliant.

Elegant.

Graceful.

Mournful.

Majestic

ORNAMENTS

First Melodic Phrase.

Second Melodic Phrase.

The musical notation consists of nine staves, each representing a different character style. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first two staves are labeled 'Simple Phrases' and are divided into 'First Melodic Phrase' and 'Second Melodic Phrase' by a dotted line. The remaining seven staves show the same two phrases with various ornaments applied, such as grace notes, slurs, and accents, to illustrate how they would be performed in different styles: Light, Tender, Impassioned, Brilliant, Elegant, Graceful, Mournful, and Majestic. The word 'ORNAMENTS' is written vertically on the left side of the page, encompassing the character labels.

It will be remarked that the Appoggiatura, the Grupetto, the Conducimenti,* and anticipated or syncopated sounds, are the principal means employed for adorning these phrases.

ON CADENZAS, OR ORGAN-POINTS.

There are two kinds of Organ-points. First, that which is made on the dominant to pass to the tonic, and which the Italians call *Cadenza*, because it constitutes a perfect cadence; Second, that which is made on the chord of the dominant alone, which constitutes a half-cadence, and which the Italians call *Fermata*. Diatonic scales, chromatic scales, scales by intervals, in fine, all kinds of passages which have the notes of the chord of the dominant for bass, are the elements of these Organ-points. Taste must, in all cases, determine the choice of these passages; and it is indispensable that this should be made according to the movement and general tone of the piece.

* The Conducimenti are portions of the scale which are employed to connect two notes separated by a large interval.

EXAMPLE.
Perfect Cadences.

In old airs, the perfect cadence was always terminated by a long trill, in the following manner:—

Cadences of this kind, which the severe school prescribed to be executed with a single breath, required an immense outlay of force by the lungs. It is, perhaps, in consequence of the fatigue resulting from it, that modern singers have abandoned its use.

EXAMPLE.
Cadenza on the Dominant or Fermata.

These Cadenzas may sometimes receive an extension of some notes which connect the dominant with the first note of the following phrase. This extension is called *Conducimento*.

EXAMPLE.

CHAPTER VII.

OF ACCENT, AND ITS APPLICATION TO DIFFERENT PIECES OF MUSIC.

ACCENT is not the faculty of feeling, but the expression or manifestation of feeling, guided by taste in its application. If the pupil has a good understanding of what we have said in the chapter on Taste, let him take into consideration, first, the time or the movement indicated by the author at the beginning of the piece, and then the words for which it is composed, and he will know at once what accent must be given to it. Thus, for example

- LARGO. } Should be sung deliberately and smoothly, with great breadth and firmness of sound
- ADAGIO. } Grupetti, trills, and ornaments of all kinds, should be performed with breadth, and the
- CANTABILE. } shading should be mellowed so as not to present any very striking contrast.
- LARGHETTO. } Should be sung in a manner either graceful, tender, or mournful, according to the
- ANDANTE. } epithet which commonly follows the indication of the movement, and according to the
- ANDANTINO. } words of the piece.
- ALLEGRETTO. } The ornaments should keep pace with the acceleration of time in the melody.
- ALLEGRO..... Requires vivacity and brilliancy.
- AGITATO..... Requires emotion, warmth, passion, with few or no ornaments.
- PRESTO..... Requires spirit and lightness.

These different pieces might be sung with expression, without giving them a right accent. If the means of expression proper to *Agitato* should be employed in an *Andante*, the effect would be extravagant and ridiculous; if, on the other hand, *Agitato* should be sung as a simple *Allegro*, it would be insufficient and cold. Thus it is the feeling of what is appropriate, that is taste, which must determine the color proper to each piece, and the choice should be dictated, as we have said before, by previous examination of the words and of the melody itself; the character of this is often made known by an epithet which the author adds to the sign indicative of the movement.

OF THE RECITATIVE.

Recitative is dramatic dialogue spoken with musical sounds. The best recitative is that which approaches most nearly to good declamation. As it would be extremely difficult to express in notes the variety of rapidity and slowness which answers to the movement of the passions, composers only indicate the ends of phrases by cadences, and the long syllables of words by notes placed on the strong parts of the measure, or on the strong divisions of the parts, leaving to the intelligence of the singer the care to dwell a longer or shorter time on each of them. From this it may be perceived how much reflection is necessary for the good execution of the recitative. The singer ought to be thoroughly impressed with the dramatic situation, with the character of the person, with the nature of the idea, and with the value of the words which express it. If one of these considerations is neglected, there is great risk of accentuating contrary to the sense; for the same idea, the same word uttered by Othello, would not have the same color as if uttered by Figaro.

The Italians long ago introduced the custom of frequently making *Appoggiatura* notes, or rather substitutions of notes, in certain places of the recitative; this gives indeed more elegance, and destroys a little of the monotony resulting from the frequent repetition of the same sounds.

It is impossible to determine, beforehand, all the places where this substitution of note is practicable; but, in general, wherever the strong part of a beginning or an end of a phrase of a recitative is formed of two equal notes, a note one degree higher may be put in place of the first of the two notes.

EXAMPLE.

Execution.

Col - si ques - to mo - mem - to per in vo - larmi a sten - to dal vi - gi - le Mo

se sol per ve - der - ti e per l'ul - ti - ma vol - ta.

EXAMPLE.

Execution.

Ec - co ci in sal - vo oh fi - gli. ah do - po tan - te

pe - ne e tor - men - ti a bel - la pace in grem - bo Dio tragge il po - pol su - o.

EXAMPLE.

Execution.

Cin - ta e la Reggia da fol - to stuol d'E - gi - zj, e bal dan - zo so pre - tende o -

- gnun che l'or - din gia da to di con gedo a - gli E - bre - i sia ri - vo - ca - to.

At the end of the phrase, this substitution may even be made, sometimes, by a lower note, if it is preparatory, and if it is at the distance of a semitone only.

EXAMPLE.

Execution.

Mambre ah non sa - i Che del Dio di Mo - se no - vel - lo sdegno

These kinds of substitutions should be made less frequently in French recitative, especially at the beginning of phrases, where they are really good only when the substituted note, and that which follows it, depend on the same word.

EXAMPLE.

Que je l'ai-me moi même. Ses larmes mere - tiennent. La haine vous a - veugle.

Execution.

EXAMPLE.

S'arme contre ma gloire. He-las! il fal - lait bien qu'une si noble en - vi - e.

Execution.
In use, but not so good.

Ornaments and runs also are often made in the recitative; we do not wish to proscribe the use of them, for if they are well chosen and appropriately placed, they may sometimes aid in the expression of the sentiment indicated by the words. But good taste requires great moderation in their employment, especially in French recitative. Some very short passages, only, should be allowed at the end of the verse, and at the repose or melodic cadence.

ON PRONUNCIATION AND ON ARTICULATION.

Pronunciation, in singing, is subjected to the same rules as in speech. Good pronunciation consists in giving to each letter, or to each syllable, the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, it is necessary that the pupil, in singing, should take still more care to follow the directions of the grammar for the formation of each syllable. The rolling of the R, the hissing of the S, ought not to be extravagant; but it is necessary, above all, to apply one's self to giving to each of the vowels the sound which is proper to it, but not to excess in the pronunciation of E and of U, which, to favor the emission of the voice, should be uttered with the mouth closed as little as possible.

The merit of a good pronunciation would disappear with the singer, if he did not add a good articulation, which consists in giving more or less force to the consonants. The degree of force of articulation, ought to be subordinate to the sense of the words, to the dramatic situation, to the character of the person who is speaking, and, above all, to the size of the room where one is singing, and to the number of hearers. For such articulation as is indispensable in an Opera-house, becomes extravagant in a saloon, and such as would be sufficient in a saloon with few persons, would become, as it were, smothered by the presence of a much larger number; because the air, which is the vehicle of sound, would circulate less freely.

We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

CONCLUSION.

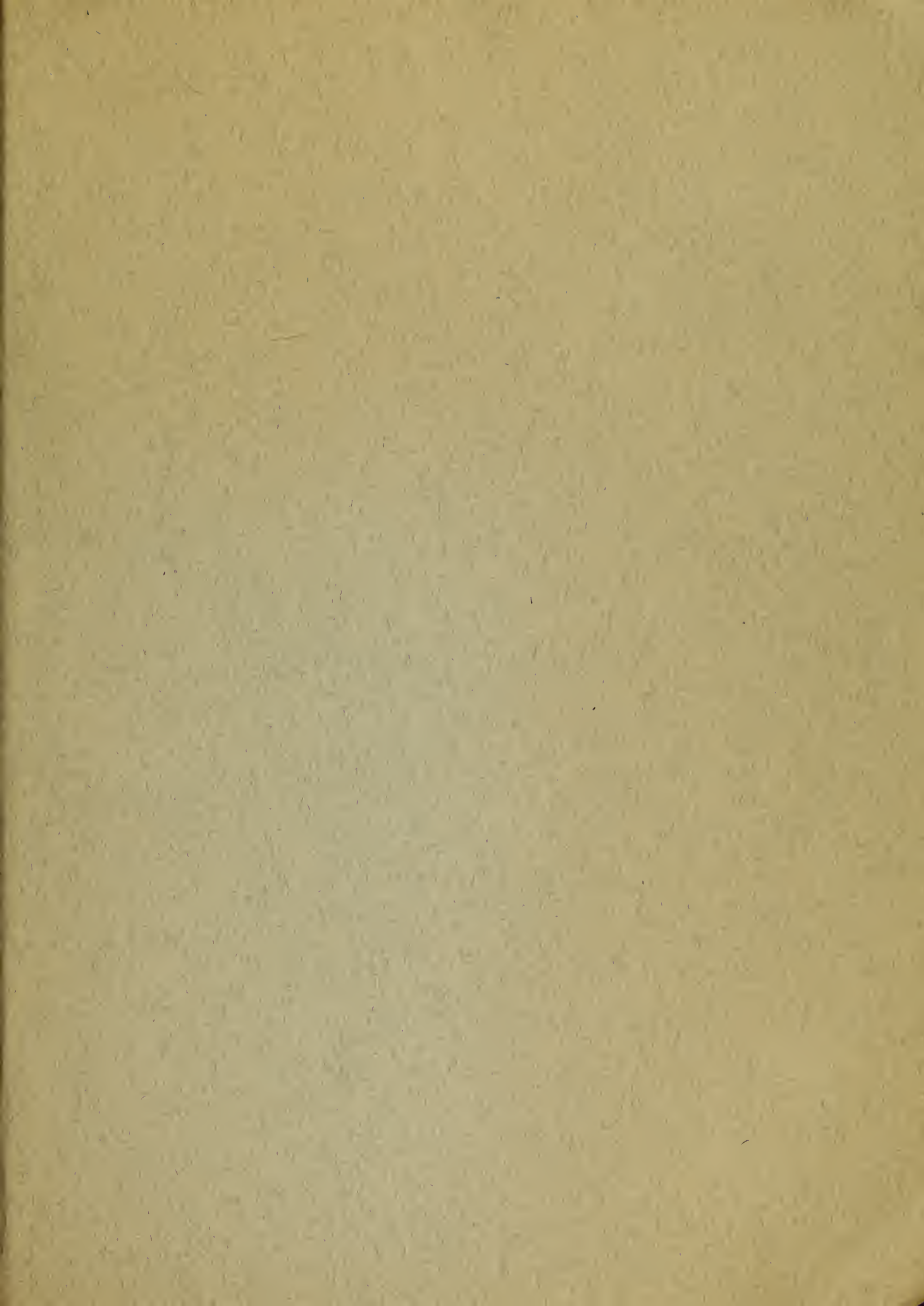
Having now set forth such rules as have been proved to us, by experience, to be useful, it remains for us to say a few words on the manner of governing the voice and practising.

The voice is the finest of instruments, and also the most delicate. A well regulated life is necessary to preserve it; all excess tends to destroy it; all violent exercise is hurtful to it. It is even necessary to abstain from singing too long at a time; for, as it is indispensable to always sing with a full and sonorous voice, the organs would suffer by too long continued exercise. The singer should be careful to leave off singing a little while before being fatigued. It is impossible to fix a limit to the time of study; this depends on the strength of the individual. But we repeat that this study should invariably be performed, not always with the entire fulness of the capacities of the voice, but always with an open and sonorous voice; nothing is more injurious, and nothing more retards the progress than the habit of singing through the teeth, or of practising in a mere humming tone. The chest is fatigued, the throat acquires no real facility, and the voice gains neither certainty nor development.

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